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THE NEWS-MAGAZINE OF ART



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In the Carnegie International

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The Way Out

This issue of THE ART DIGEST will be read
by more than 40,000 persons, enough to fill 40
average sized theatres. If this large audience
will undertake to do what it can, in the most
direct way, to spur the buying of art among
American museums and among collectors who
acquire art for immediate or eventual gift to
public museums, it will do much to dispel the
doldrums into which the American artist and
the American art dealer have fallen.

Many museums have funds that are held
for the buying of art, and that accrue from
year to year. Let these funds now be spent.
Many collectors have money they will eventu-
ally spend on art. Let that money now be
used. It is not all in "frozen assets," so let it
help to thaw a freezing art world.

Expenditures which it is possible for muse-
ums and collectors to make will mean more
for art at this time than at possibly any time
in the future.

Besides, there is a selfish reason for buying
now. In another part of this issue, in an article
entitled "Stability," Mr. David Keppel pre-
dicts that when the present depression is over
there will be a boom in art such as the world
has never known. This undoubtedly will re-
sult in advanced prices. THE ART DIGEST be-
lieves Mr. Keppel is right.

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Cultural Bluff

A stinging rebuke of the American "art loving public," which talks about art but seldom buys a picture or a sculpture, is given in the following presentment written by Gordon Grant, eminent painter, for THE ART DIGEST:

"In these United States we see and read of almost feverish activity in countless communities, from Maine to California, of the local 'art clubs' and 'culture groups.'

"They stage lectures and palavers, luncheons and teas, and there is endless talk about art with a capital 'A', but the desire to own a picture is not in them.

"In July of this Summer I was in Edinburgh, Scotland, and on visiting the annual exhibition of the Royal Scottish Water Color Painters I was agreeably struck by the large number of 'sold' tags in evidence. Fully 35 percent of the pictures had been bought, and the exhibition still had three or more weeks to run.

"Similarly at the Royal Academy in London, incredible as it may seem, more than \$95,000 worth of paintings were sold.

"And this in a country whose people are staggering under a 25 percent income tax!

"The answer is simply that the British public is blessed with a realization that true love of art lies in possession.

"How long shall we have to wait to hear Americans say: 'I saw a picture today that I liked so well that I bought it. I guess the old car will do for another year.'"

Father Serra's Birthplace

Jose Drudis-Biada of Spain presented "Through the Cherry Trees; Majorca, Spain," to the Los Angeles Museum on the 150th anniversary of the founding of Los Angeles. The painting, given in honor of his mother, Dona Montserrat Biada de Drudis, was made in the vicinity of the birthplace of Father Junipero Serra and shows the type of architecture which inspired the father of the Missions in building the landmarks for which California is known throughout the world.

The decoration, "Les Palmes Academiques," has been awarded to Senor Biada by the French Government, and exhibits of his work have been held in Madrid, Barcelona, Paris, Havana, Philadelphia, Boston, New York and Chicago.

Peizotto in Gellatly Collection

A double portrait of Mark and Nina, grandchildren of the late Dr. Mark Hopkins, president of Williams College, by George Peizotto, has been acquired for the Gellatly Collection, which belongs to the National Gallery at Washington. It was shown early this month at the Macbeth Gallery, New York.

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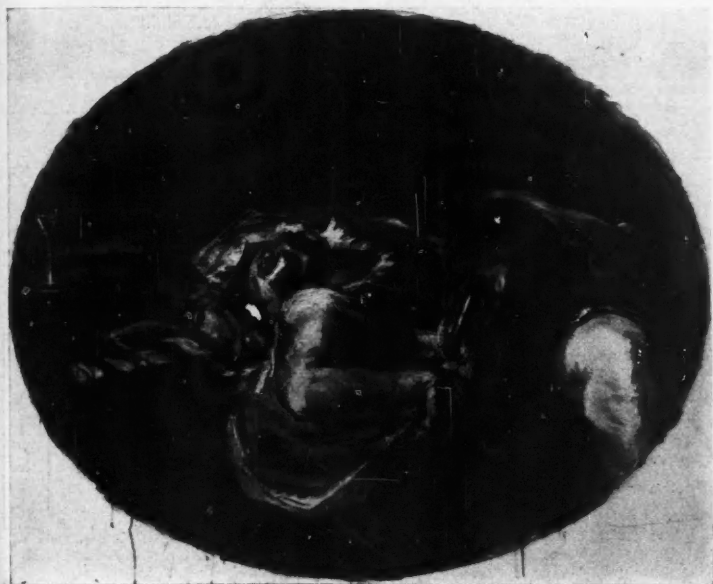
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New York, N. Y., 15th October, 1931

No. 2

Young Philadelphian Wins First Prize at Carnegie International



"Suicide in Costume," by Franklin C. Watkins. Winner of First Prize (\$1,500) and Lehman Purchase Prize (\$2,000).



"Fishermen," by Mario Sironi (Italy). Winner of Second Prize (\$1,000).

The art critic of the Boston *Transcript* had just received the photographs of the prize winning paintings at the Carnegie Institute's Thirtieth International. Looking over his shoulder was a *Transcript* columnist. This is the conversation that took place, according to the columnist, when the winner of the first prize turned up:

We (perplexed)—Say, just what is that supposed to be, anyway?

He (brightly)—Oh, you're looking at it

from the side. Here (turning it around on its end) is the way it goes.

We (pleased)—There, that looks more like. It begins to look like something now.

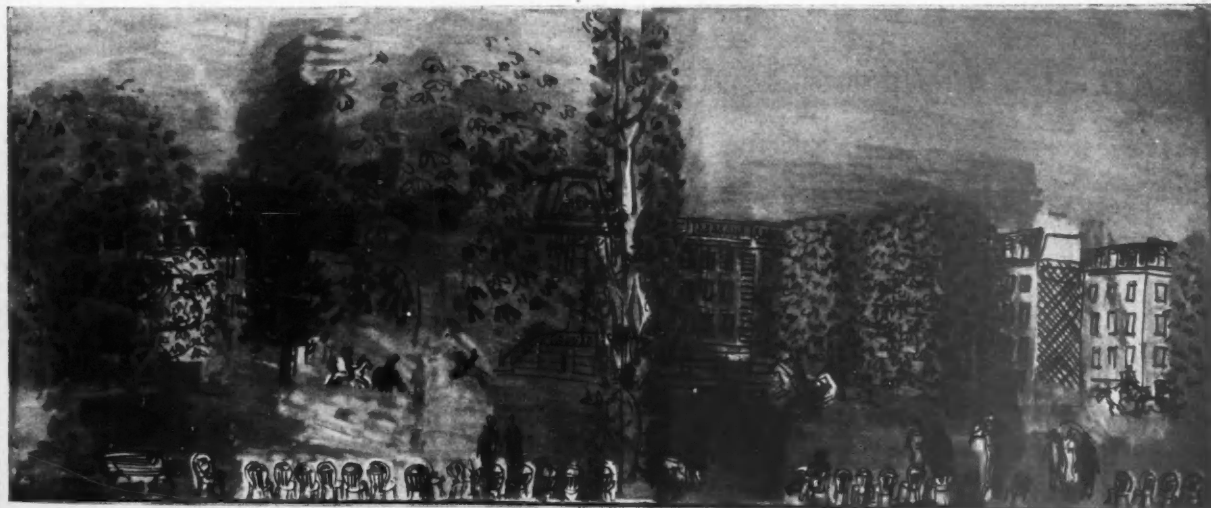
He (dejectedly)—No, you were looking at it right before. See the artist's signature on the bottom.

We (going down for the third time) Can you beat it?

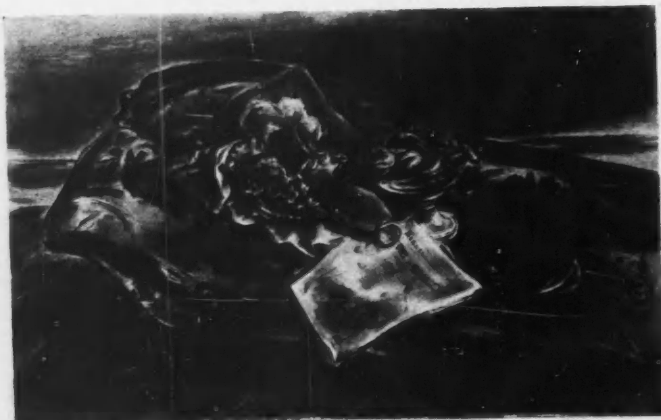
"Suicide in Costume," that won the big first prize (\$1,500) and the special Albert C. Leh-

man prize (\$2,000) for the best purchasable picture, in addition to the purchase money itself (Mr. Lehman agreed to buy at at the list price), for Franklin C. Watkins of Philadelphia, will probably cause a great deal of controversy. Since the exhibition opened only on Oct. 16, to last until Dec. 6, it is impossible now to quote the views of the critics.

The second prize of \$1,000 went to an Italian, Mario Sironi of Milan, for "Fishermen;" the third (\$500) to a Frenchman, Raoul



"The Avenue of the Bois de Boulogne," by Raoul Dufy. Awarded the Third Prize (\$500).



"Still Life," by Yasuo Kuniyoshi (American). Awarded Honorable Mention.



"A Deserted Mill," by Judson Smith (American). First Honorable Mention (\$300).



"Bouquet," by Andrew Dasburg, Santa Fe. Winner of Allegheny County Garden Club Prize (\$300).

Dufy of Paris, for "The Avenue of the Bois de Boulogne;" the first honorable mention (\$300), to an American, Judson Smith of Woodstock, N. Y., for "A Deserted Mill;" honorable mention to an American, Yasuo Kuniyoshi of New York, for "Still Life," and



Franklin C. Watkins, of Philadelphia. Winner of First Prize.

the Allegheny County Garden Club prize (\$300) to another American, Andrew Dasburg of Santa Fe, for "Bouquet."

The jury of award was as follows: Henri Eugene Le Sidaner of Paris, Paul Nash of London, Cipriano Efisio Oppo of Rome, and Randall Davey, Jonas Lie and Eugene Speicher of the United States. Homer Saint-Gaudens, director of fine arts, Carnegie Institute, was chairman of the jury.

The total number of paintings in the exhibition is 496, of which 332 are by European and 164 by American artists. In all, 281 artists — 157 European and 124 American — are represented. The numerical division of the paintings from the sixteen nations follows: United States, 164; France, 59; Great Britain, 58; Italy, 34; Spain, 34; Germany, 33; Poland, 14; U.S.S.R., 14; Hungary, 13; Austria, 13; Holland, 11; Belgium, 11; Switzerland, 11; Czechoslovakia, 10; Sweden, 9; Norway, 8.

All of the European and most of the American artists were invited, but 30 American paintings were chosen by the American committee of selection from 1,061 submitted by American artists at their own expense and risk. The idea is to make a place for the younger and unknown artists who otherwise might not have an opportunity to show their work. Franklin C. Watkins, who won first prize, was one of the American artists admitted by the committee, as was also Judson Smith, who won first honorable mention. The committee of selection was composed of the following American artists: Randall Davey, Jonas Lie, Eugene Speicher, Ernest Blumenschein and Charles Rosen.

Of the 30 "younger and unknown" American artists whose pictures were chosen, not one comes from the Pacific Coast states, only two live west of the Mississippi River, one is from Ohio, one from Kentucky, and the other 26 are from states that border on the Atlantic. Twelve artists from California, Oregon and Washington submitted paintings, but none of them was accepted. Seven artists from California are in the exhibition, but they were invited.

THE ART DIGEST asked all the members of the committee of selection to describe the characteristics of Pacific Coast paintings that placed them lower as works of art than the pictures submitted from the Atlantic Coast. All of them replied that the pictures had been judged without taking into account either the names or homes of the artists, and that hence they could not answer. Jonas Lie, however, gave this much solace and sorrow to Western artists:

"It is my opinion, based on experience in

serving on juries, that Far Western art is not up to the standard of that found in the East, which is easily explained by the fact that New York is the Mecca, and it is the ambition of all artists to go to New York and make their success there.

"It has been my privilege in late years to visit and judge the works of students in art schools in many arts of the country, and I am free to say that I have found the work of the students in the California schools of art, particularly those of San Francisco, in advance of the work of other schools in the country. But again here we find the same ambition to come East."

Four well-known artists who have died within the last year are represented in this year's International: Sir William Orpen, internationally known portrait painter; Jean Louis Forain, the famous French artist, who has a group of three paintings; Walter Greaves, English artist, and Robert Spencer, American.

The five galleries devoted to the United States contain an up-to-the-minute account of American art, the emphasis being on the new men who have come to the fore in the last five or ten years. There is a healthy difference of opinion in these galleries. Melchers, Redfield, Garber, Hassam, Johansen, Kroll, Lie, and Seyffert are found near McFee, Speicher, Brooks, Carroll, Niles Spencer, Weber, Rosen, Benton, and Mattson. The American galleries are said to have vitality, variety and color.

The English section contains such well-known painters of the Royal Academy as Orpen, Lavery, Greiffenhagen, Harold Knight and A. K. Lawrence. Mingled with these traditional English artists are the more "modern" Stanley Spencer, John and Paul Nash, Philip Conard, Ethel Walker and Keith Baynes.

The French section contains such familiar painters as Le Sidaner, Signac, Vuillard, Laprade, Henri-Matisse, Picasso, Derain, Bonnard, Dufy, Segonzac, Asselin, Van Dongen and Lotiron; the German, which is particularly representative of modern German art, has paintings by Max Beckmann, Pechstein, Wollheim, Slevogt, Heinrich Nauen, Georg Grosz, Xaver Fuhr and Charlotte Berend. The Italian section presents such internationally known artists as Casorati, Ferazzi, Giorgio de Chirico, Mario Sironi, Carrà, and Italo Biondi. While the Spanish, colorful and interesting, has among others: Gustavo Bacarissas, Joaquín Mir, Pedro Pruna, Díaz, Solana and Mompou.

After the International closes at Pittsburgh on Dec. 6, the European section will be shown in Baltimore at the Museum of Art from Jan. 4 to Feb. 15, and in St. Louis at the City Art Museum from March 7 to April 18.

Death Stays the Hand of Daniel Chester French, Sculptor



"The Angel of Death Staying the Hand of the Sculptor." Daniel Chester French's Prophetic Bronze. Copyright by Curtis & Cameron.



"Daniel Chester French," by John C. Johansen. Courtesy of the Grand Central Art Galleries.

When Martin Milmore, youthful Boston sculptor, died in 1883, Daniel Chester French, his close friend, was inspired to model the celebrated memorial, "The Angel of Death Staying the Hand of the Sculptor," which marks the grave of Milmore in Forest Hill Cemetery. Death has again stayed the hand of a sculptor and the bronze stands in memory not alone of the young sculptor it honors, but its creator as well, for Daniel Chester French, dean of American sculptors, completed his long and brilliant career on Oct. 7. Mr. French died in his 81st year at his summer home, Chesterwood, near Stockbridge, Mass.

Condolences have come to his widow and his daughter, Margaret French Cresson, nationally-known sculptress, from all parts of the nation. President Hoover's message said in part: "He wrought in marble imperishable incidents and personages of American history. His statue of Abraham Lincoln in the Lincoln Memorial in the national capital will be a national shrine forever. I extend to you and your daughter heartfelt sympathy in your sorrow." Lorado Taft, noted Chicago sculptor, said: "He was the dean of American sculptors, loved and respected by them all. He has been a constant encouragement to me. He was never satisfied with work just ordinarily done, but instilled in his sculptures poetic qualities that were inspiring."

For more than half a century Daniel Chester French held a commanding place in American art. Throughout the country, in public buildings and parks, a vast array of bronzes and marbles bear permanent testimony to his greatness. Fame came early in his career. The sculptor was but 25 when he completed "The Minute Man" at Concord, for the centenary celebration of the battles of Lexington and Concord. At the unveiling in 1875, while Mr. French was abroad, President Grant and his entire cabinet attended; Emerson delivered the oration; Lowell and Longfellow marched in the procession. That was the beginning. The end saw French enshrined as the nation's

"first typically American sculptor." As the New York Sun said editorially, "the reputation of French will last as long as the bronze of his 'Lincoln' endures."

Born in Exeter, N. H., April 20, 1850, of old New England stock, Mr. French was brought up amid New England culture and retained its traditions throughout his life. The sculptor's schooling in art was surprisingly simple. His first lessons were in the classes of Dr. William Rimmer and William Hunt in Boston. Later he spent one month gaining valuable experience in the New York studio of J. Q. A. Ward, outstanding sculptor of his day. In 1875 Mr. French went to Florence, Italy, for two years study. Upon his return he settled in Washington, where his father held an official post. In 1887 he took a studio in New York, on West Eleventh Street, later moving to 36 Gramercy Park. He married Mary A. French, a cousin, in 1888, and sometime later built his summer studio near Stockbridge, where for the past 30 years many of his works were designed.

Success accrued rapidly to Mr. French during the succeeding years. His "Angel of Death Staying the Hand of the Sculptor," exhibited in the Paris Salon of 1891, won for him the first medal awarded by the salon to an American sculptor. President Roosevelt sent him with Frederick Law Olmstead to Panama to make plans for beautifying Balboa. During the Taft administration, he helped form the National Arts Commission. Many governmental commissions came to him. These included marble groups for the post office at Boston, the customs house at St. Louis, the United States Court House at Philadelphia, the four groups — Europe, Asia, Africa and America — in front of the customs house in New York, and "Herodotus" and "History" in the Congressional Library.

Among the famous men Mr. French sculptured are Governor Ogleshorpe of Georgia, Rufus Choate, and Ralph Waldo Emerson. Perhaps his most famous are the two Lincolns — the standing Lincoln at the State Capitol

at Lincoln, Nebraska, depicting the emancipator as French conceived him, standing ready to begin the Gettysburg Address; and the seated Lincoln, enshrined in the memorial at Washington. The latter is the largest statue ever carved in America. It was cut from twenty blocks of Georgia marble representing a solid mass of 4,360 cubic feet.

Aside from his work, Mr. French's chief interests were the American Academy at Rome and the Metropolitan Museum; he was one of the founders of the academy and had been a trustee of the Museum since 1904. Mr. French was twice honored by France, being made a chevalier of the Legion of Honor in 1910, and in 1920 being chosen one of 19 foreign associate members by the Fine Arts Class of the French Academy.

Practically every important newspaper in the nation spoke editorially of Mr. French's death. The New York Sun: "It can be said of Daniel Chester French as it is said of Wren on his tomb in St. Paul's, that if you seek his monument, look about you. The scene, of course, is wider, but most Americans who seek majestic beauty have viewed the immortal works of French. For nearly sixty years his chisel carved the images of unforgettable men and things."

The New York Herald-Tribune: "As a sculptor pure and simple his art was rooted in the older and more or less classical phase of the American school. He was all for simplicity and a grave, measured style, essentially one of poise and dignity. To the newer generation, for which sculpture started with Rodin and was continued by Bourdelle and Maillol, he had no appeal whatever. He was 'academic,' and that summarily settled the matter. As a matter of fact, he had more than academic ability . . . First and last, one is conscious of French's idealism, of his dedication to beauty and the loftier levels of his art. Sculpture was not 'easy' for him, for he made it an affair of depth and emotion. From the beginning to the end of his long and successful life he was faithful to his star."

A Painter With a Literary Background



"Whirlpool," by Grace H. Turnbull.

"The Whirlpool" is a striking example of the work of Grace Turnbull, who is holding an exhibition of paintings and sculpture at the Delphic Studios, New York.

The artist, who has a marked literary background — her father being, at one time, editor of the old *Southern Magazine* and her mother the author of several historical romances — is herself the author of "Tongues of Fire," composed of sacred scriptures of the pagan world and the outgrowth of a life-long interest in

what she describes as "the most absorbing of all subjects, man's relation to the world of spirit." Miss Turnbull has exhibited for the past 20 years in leading galleries in this country and in Paris, where in 1914 she was awarded the Whitelaw Reid Prize. Last winter she had a one-man show at the Baltimore Museum of Art.

Photographs by Moholy-Nagy, Hungarian who lives in Berlin, are also being shown at the Delphic Studios until Oct. 25. He is regarded as a pioneer of modern photography.

Faithful de Marco

After 51 years of service in the studio of the late Paul Wayland Bartlett in Paris, Antonio de Marco has come to the United States, accompanied by Mrs. Bartlett, to help arrange the exhibition of Bartlett's sculpture which will open on Nov. 12 at the new galleries of the American Academy of Arts and Letters, Broadway at 155th St. This is the first one-man exhibition of sculpture that the Academy has staged. Sketches and working models as well as finished works will be included.

Following the precedent of the French government, which in 1929 organized an exhibition of Bartlett's work under the supervision of the Luxembourg Museum at the Orangerie in the Tuileries Gardens, Paris, the Academy is making it possible for the American public to see an assemblage of the varied works of this eminent artist. The scheduled exhibition will not be a complete one, but will consist of the working models of a number of Bartlett's monumental sculptures and about 150 small sketches found in his studio after his death. Under the supervision of Mrs. Bartlett, these were cast in bronze by the lost wax method in Bartlett's Paris studio by two studio workmen, de Marco and his son Jean.

Paul Bartlett was a member of the Institut de France and the Academie des Beaux Arts and was a commander of the Legion of Honor as well as a member of the Royal Society of Belgium. He was one of the first members of the art committee of the Hall of Fame of New York University.

"Artist's Models"

The Downtown Gallery launched the new season with an exhibition of recent paintings by contemporary American artists, which will continue until Oct. 26. Under the heading of "Artist's Models," the show includes portraits, nudes, figures in landscapes, and interiors.

In many recent exhibitions, the accent has been placed on the American scene, and artists' reputations have been built upon their ability to set down the American landscape, village or street scene. In this emphasis on the scene, the figure in painting has lost some of its importance. This exhibition brings to the fore the fact that the figure is the foundation of painting. The works shown indicate that the American spirit in art does not depend alone on what is the characteristic American scene.

Represented in the exhibition are Alexander Brook, Samuel Halpert, Bernard Karfiol, Ernest Fiene, George Ault, Julia Kelly, Max Weber, Marguerite Zorach, Stuart Davis, Glenn Coleman, Jules Pascin, Pop Hart, Stefan Hirsch, Dorothy Varian, William Zorach, and others.

Florida's Arts Convention

The annual convention of the Florida Federation of Arts will be held in Jacksonville Nov. 12, 13 and 14. The Fine Arts Society of Jacksonville will be host. The annual exhibition by members will be held and later will be circulated through the state.

The Other Side

After reading Catherine Beach Ely's article "The Alien Flood" in the last number, the dealers in modern French art were not slow to call the attention of THE ART DIGEST to an article by Frank Crowninshield, art connoisseur, and editor of *Vanity Fair*, which appeared simultaneously in that publication. It is so able a rejoinder that THE ART DIGEST prints it in full. *Vanity Fair* reproduces in color "The Gourmet" by Picasso, and Mr. Crowninshield explains:

"The battle over modern French art continues unabated. The heat of the combatants indeed seems to be increasing. On the one hand there are the critics, connoisseurs and collectors who, the world over, claim for Matisse, Derain, Picasso and the other leading French modernists, a place beside the accepted masters of the past. On the other hand, there are those who not only deride the movement as a whole but characterize its leaders as madmen and impostors, just as, twenty years ago, Cézanne, Seurat, Van Gogh and Gauguin were thought to be maniacs and pretenders.

"*Vanity Fair*—with the intention of informing its readers of the new movements in art—has already published color reproductions of the work of some of these masters—Renoir, Raoul Dufy, Marie Laurencin, Kisling and Derain. It will, in the future, reproduce canvases by Degas, Bonnard, Pascin, Matisse, Modigliani and Segonzac. The painting reproduced on the opposite page is by Pablo Picasso, the most widely discussed of modern artists. Whatever his final rank may be, he is generally considered—even by his enemies—the most inventive, versatile and self-renewing of contemporary painters. In three weeks time this dynamic and indefatigable experimenter in the laboratory of art will celebrate his fiftieth birthday. Though a Spaniard by birth he has lived in Paris for the past thirty years and is generally rated a French painter just as El Greco, a Cretan Greek, is usually rated a Spaniard.

"It must be a little trying for Picasso and his confrères to realize that all the animosity, misunderstanding and heat which has been aroused by their work has been due to their attempts to work out a problem which has engaged the attention of every great painter in history—the problem of interpreting truthfully the spirit of their own age. If we stop to consider any great school, or epoch of painting, it will be seen that the masters of it were engaged in mirroring their own period and, passing on, to future ages, its particular spirit and colour.

"But here, a puzzling question must be posed. How would our readers have reflected and interpreted (had they been painters) the seventeen years that have elapsed since the beginning of the Great War; an age of shifting ethical codes, wars on a dozen fronts, revolutionary inventions, far reaching rebellions, vanishing monarchies and aesthetic upheavals of every sort? Would they not, in interpreting our age, with its violent, kaleidoscopic pattern and its peculiar emotional heat, require a new code of expression, a code, perhaps, very like that of these Frenchmen?

"Critics are beginning to realize that, for such men as Picasso and the painter in this movement, our age would never have been adequately expressed at all; and that without them, the art galleries of the future would be missing any authentic record of our time or of the extraordinary emotions which it has engendered and set in play.

"A final question: Would you not, if you

[Continued on page 14]

Brooklyn Show Intended to Lead Way to Better Art Understanding



"Fish," by Serge Ferat.



"Circus Stable," by Edy Legrand.



"Portrait of Renoir," by Angel Zarraga.

An effort to lead the art public "out of the wilderness of confusion" and to promote a more intelligent understanding of what the contemporary artist is striving after, lies behind the international exhibition of paintings, arranged and circulated by Marie Sterner, which is having its initial showing at the Brooklyn Museum until Oct. 28. According to the announcement these paintings have been selected "for their art significance, regardless

of national preference or awe for reputations fostered by commercial propaganda." Mrs. Sterner announces that this show is in the nature of a preliminary to an elaborate project, for which plans are under way, to open a large international art gallery in New York under her direction.

Eighteen nationalities are represented. For the most part the canvases have never before been exhibited in New York. A list of a few of the better known artists reveals the catholicity of the representation: Gifford Beal, Charles Burchfield, Marc Chagall, Augustus John, Leon Kroll, Marie Laurencin, Barnard Lintott, Jerome Myers, Sir William Orpen, John Sloan, Eugene Speicher, Albert Sterner, Medard Verburgh and Ignacio Zuloaga.

In the foreword to the catalogue, Mrs. Sterner calls attention to the confusion so current in the understanding of the terms of art: "Chaos reigns, socially, financially and intellectually. In the world of culture there is evidence of a great struggle making for 'independent' effort and 'success'. Whether anything of real significance is accomplished in this endeavor is a question, as the existing confusion makes it difficult to measure progress or achievement.

"We have reached a moment of relentless activity, with too little plan and an almost disdainful attitude toward anything resembling order, form, method or meter. This situation has created an unprecedented opportunity for amateurs and charlatans.

"The untrained, or even worse, willfully uncontrolled effusions of the so-called 'expressionists' exposing their complexes or affecting naiveté, have unfortunately succeeded in at-



"Phoebe Maynor," by Barnard Lintott.

tracting the attention of an unsophisticated public; this particular public has been shocked out of a dull conventional tolerance for a profession in which it has hitherto had little interest, into a state of enthusiasm bordering on hysteria. Nothing sound or lasting is to be gained by this manifestation, and unless a more intelligent consideration modifies this attitude and makes for honest discrimination, we cannot hope for the genuine interest and patronage that art deserves."

Buys Luristan Bronzes

Bronzes from the district of Luristan constitute one of the recent novelties in the archaeological field. Found in shallow graves in western Persia, they are attributed to the famous horsemen of Nisaia. Eight of these bronzes have been acquired by the Art Institute of Chicago through the Nickerson Fund. The May 15th number of THE ART DIGEST told in detail of the finding and history of these bronzes, and reproduced three examples from the collection of Nazare Aga, Paris dealer.

Luristan is identified with Nisaia of old, the home of the famous Nisaian horses, which are reported to have drawn Xerxes' personal war chariot. In this same locality but far earlier lived the Kassites or Kossaeans, a strong

people who conquered Babylon and ruled over it for nearly 600 years. The memory of the Kossaeans probably survives in the name of the river Kashgan which flows through the very same districts from which the Luristan bronzes were brought.

New Vancouver Gallery

Exhibition galleries, library, lecture and social rooms, kitchen and storage facilities comprise the two-story and basement structure which is the new art gallery at Vancouver, B. C. H. A. Stone of that city gave \$130,000 for the erection of the building and toward the purchase of works of art. The gallery is owned by the city and managed by a committee comprised of members of the local fine arts association and city officials.

"We Can't Afford—"

The October *Bulletin* of the Springfield (Ill.) Art Association expresses the proper spirit when it says:

"'We can't afford—,' 'on account of the depression', etc., are the expressions heard on every hand. The Art Association 'can't afford' to offer its members less in the way of programs, exhibitions, classes, etc., at a time when public interest in the enterprise is increasing so rapidly, when gifts for the future are being received, when opportunity for broader service is opening up."

THE ART DIGEST will gladly try to find any work of art desired by a reader.

Early American Works Not "Primitives?"



"Semour Falls, New Hampshire," by an Unknown Early American. Circa 1850.

In an early Victorian setting, designed by Bruce Butterfield, the Helen Hackett Galleries, New York, have opened the season with an exhibition of early American paintings of the so-called "primitive" school, to continue until Nov. 15. The examples comprise 15 portraits, landscapes and genre subjects.

Mrs. Hackett in the catalogue expresses disapproval of the use of the term "American Primitive" in regard to these pictures: "The designation 'American Primitive' implies a school of painting, a certain technique, a corps of disciples working under a master. This was not the case with the artists whose merits are now attempting to be established. For the most part the artist was self-taught. He had

talent, but no academic training. His art was the expression of his individual ability, and in some cases this ability reaches a height of beauty, composition, design, not to be found in the work of some of the painters of that time whose reputations are established.

"Paintings have been 'discovered' which show a surprising degree of native grasp and understanding on the part of the creators, whose names may never be known. But they are far from 'primitive' in the crude sense of the word. These men knew what they were about, and are as definitely a part of early American painting as their more fortunate documented brothers to be found, for example, in the New York City Hall or the private collection of Mr. Herbert Lee Pratt."

British Art Trade

How the art trade is standing up in relation to political and economical events, is a question that is holding the center of the stage in art circles throughout the world. Of timely interest, therefore, are the following excerpts from an article in the *Art Trade Journal*, London. In it the writer gives an encouraging view of present and future conditions in the English art market:

"The most pleasant thing that can be said about the art trade is that most fine art firms are standing up to the devastating blizzard far better than might have been thought possible a few months back. So far as the section of the trade which handles original works is concerned, there is reason for more confidence for the future. The quiverings of the pound sterling and the possibility—however remote—of its collapse have served not only to create a National Government and a balanced budget, but to emphasize the superiority of fine art as an investment. Whatever may happen to the world's currency, the man who places his savings in a Rubens or a Van Dyke has his capital protected from deflations and slumps for all time.

"The art trade will win through; all things considered it has held its own wonderfully well so far."

Ricketts Is Dead

Charles Ricketts, English painter, sculptor and stage designer, died on Oct. 7 in London, aged 65. He was born in Geneva, Switzerland, and received his education in France.

Mr. Ricketts had many interests during his career. In 1889 he became joint editor of *The Dial* and in 1896 he founded the Vale press, the output of which was a series of beautifully designed and printed books. He became a member of the Royal Academy in 1928. Of his pictures, "The Plague" is in the Luxembourg and "Don Juan" in the National Gallery. Mr. Ricketts also designed sets for many plays and was the author of several books on art.

Popularity by Ballot

At the Exposition of Women's Arts and Industries held recently at the Hotel Astor, Mabel Conkling's "Riders of the Foam" was awarded the first prize by popular vote for the best piece of sculpture in the show of the National Association of Women Painters and Sculptors. Mrs. Conkling was for two years the president of the association. Louise Lyons Heustis's portrait of a small red haired boy in a soldier's suit was voted the most attractive painting.

Mrs. Lehre Dead

Florence Wieben Lehre, assistant director of the Oakland Art Gallery, died in Oakland, Cal., on Sept. 22, at the age of 32. She was a native of Oakland, and for 12 years has been connected with the municipal gallery there.

Mrs. Lehre was one of the outstanding art writers of the Pacific Coast, and for several years was critic of the *Oakland Tribune*. Other publications frequently quoted her views. For two years preceding her death she was Pacific Editor of *THE ART DIGEST*.

The following tribute to Mrs. Lehre, written by William H. Clapp, director of the Oakland Art Gallery, appeared in the *Oakland Tribune*:

"Florence Wieben Lehre, assistant director of the Oakland Art Gallery, Pacific editor of *THE ART DIGEST* and art editor of The *Oakland Tribune*, was one of the most widely known of western art critics—and one of the best loved. She had thousands of friends—and a few, a very few, enemies.

"Mrs. Lehre's professional acquaintance with art and artists began 12 years ago when she entered the employment of the Oakland Art Gallery. At that time the art gallery had practically no income, no equipment and no visitors. And the consequent struggle to build up the institution brought her in contact with all phases of the art situation in aspects that are seldom revealed to writers on art. Her career as an art critic began through her writing of art gallery publicity. These and subsequent writings were so breezy and tolerant that they struck a new note in art criticism and were read with interest, even by those who were most annoyed at her constant ridicule of art snobbery.

"She was a faithful friend of every cause that she thought to be sincere, a bitter enemy of all intolerance, all art sham. And she liked nothing better than to battle for her ideals. But despite her faith in contemporary art, 'modernism', she was always ready to take the part of her conservative enemies if she felt that they were being unfairly treated by her friends of the modern movement.

"In losing her the west has lost one of its strongest advocates of breadth of mind in the consideration of art."

F. Berkeley Smith Dies

F. Berkeley Smith, architect, illustrator and author, son of the late F. Hopkinson Smith, author, artist and engineer of a generation ago, is dead in France at 63.

Mr. Smith was born in the United States, received his A.B. from Princeton, studied architecture at Columbia University, and until 1894 practiced this profession in New York with R. H. Robertson. He turned from architecture to become an illustrator and designer, and was the author of many books, short stories and magazine articles.

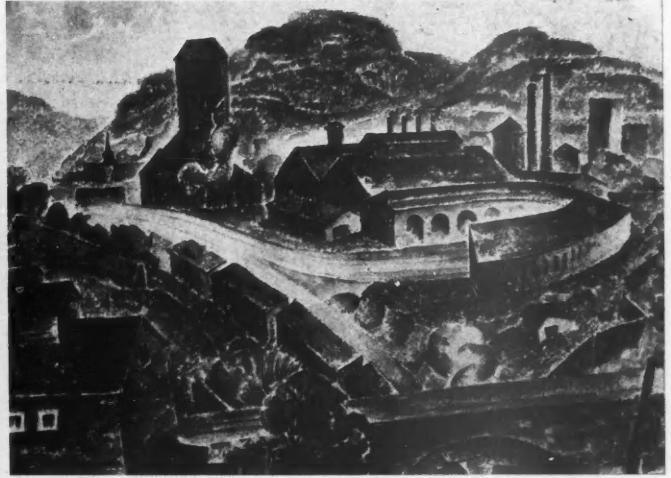
Sir Bertram Mackennal

Sir Bertram Mackennal, English sculptor who designed many public memorials of the British Empire, and provided the likeness of King George V for the British coinage, died in London, Oct. 11, at 68. The son of John Simpson Mackennal, also a sculptor, he was born in Australia and received his art education in Paris. Among his many works are numerous statues of Queen Victoria and memorials to Edward VII, a war memorial at Islington and the national memorial at Gainsborough.

Strong Trend Toward Modernism Is Noted in Minnesota's Annual



"Italian Countryside," by Dewey Albinson. First prize in oil.



"Roundhouse," by Bob Brown. First prize in water color.

If the vogue for modernism is dying out, as has been asserted so strongly and so repeatedly by various authorities during the past year, Minnesota is not cognizant of the fact, judging from the 17th annual exhibition by artists of Minneapolis and St. Paul, now being held at the Minneapolis Institute of Arts. In the four classes of oil painting, water color, prints and sculpture there is a decided trend towards the modern feeling. The critics reported this tendency even more in evidence than last year. "Vigor" and "originality" were favorite words used in reviewing the show.

Entries were numerous this year, there be-

ing more than 700 works submitted, from which 162 were selected for the exhibition. The jury was composed of prominent figures in Mid-Western art circles: Alfred Hyslop, art instructor at Carleton College, Northfield; Daniel Catton Rich, assistant curator of paintings, Art Institute of Chicago; and Gerrit Sinclair, instructor at the Layton School of Art, Milwaukee.

The prizes: first oil (given by Mrs. Horace Ropes), Dewey Albinson, "Italian Countryside;" second (given by Mrs. Charles S. Pillsbury), Erle Loran, "Still Life;" first honorable mention, Ella Witter, "Still Life;" second, Eloff Wedin, "Peasant Girl;" third, Paul H.

Winchell, "Portrait of Miss C;" first water color, (Mr. and Mrs. Robert F. Pack), Bob Brown, "Roundhouse;" second, (Mrs. George C. Van Dusen), David Granahan, "Near the Depot;" first print (Mr. and Mrs. Carl F. Jones), Marsham Wright, "Fantasie Eolitheque;" second (Mr. and Mrs. Carl F. Jones), Clara Mairs, "White Horse;" honorable mention, Alexander Masley, "Mendota—South;" first sculpture (John R. Van Derlip), Carl C. Mose, "Olympic Champion;" second (Mrs. George C. Christian), Nona Bymark Soderlind, "Bust of Man No. 1;" honorable mention, Fred Johannes, "Japanese Boy."

Functionalism

Protest against the architecture of Radio City (New York) shows that the public demands beauty, is not willing to accept power as representing the highest value in modern civilization and resents the "machine and function" idea which has developed since the War, asserts Prof. William A. Boring in his annual report as Dean of the School of Architecture of Columbia University.

Prof. Boring, who is a fellow of the American Institute of Architects, states further that "we are making our buildings and factories too large and we will either have to change them or alter our ideals of beauty and modify them to enjoy the new forms which do not appeal to the majority as being agreeable." According to Prof. Boring, although much of the protest against the plans for Radio City may have been due to the public's lack of ability to understand the models and drawings of the project, its resentment against austere functional expression was sound evidence that its idea of beauty is not based upon the theory of functionalism.

He adds that the most insistent expression in architectural design since the War is functionalism, and that it is claimed that the logical and necessary result of that expression produces beauty in design. New values have been created of which power is probably considered the highest value; and function represents power. This quality, he points out, is apparent in all good architecture but the exterior statement of its purpose outside a building in no way insures it to be a beautiful one.

In conclusion, Prof. Boring says: "When the

world was young, before man appeared, gigantic animals lived in the air, water and on the land, perfectly adapted to their several functions. Were they alive today, they would comport well with some of our architecture and painting; but nature found them out of scale with the modified world which we know and set to work to bring all flora and fauna into a scale which we, of this epoch, find fitting and beautiful. Our buildings should be naturally agreeable to the men who walk the earth today, even as are the natural things we live among and which we find beautiful."

Chinese Pagoda in Chicago

A massive Chinese stone pagoda has been installed at the Art Institute of Chicago in the Oriental section of McKinlock Court. Dating from the late Northern Ch'i period (about 500 A.D.), the pagoda consists of three walls surrounding a central pillar which is carved with figures of Buddha and attendants. Guardian deities stand on either side of the three doorways. It is a loan of Frau Tula Trubner in memory of Jorg Trubner, a young German archaeologist who died recently in China.

JOHN LEVY GALLERIES

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Greece and Kansas Depicted in Exhibition



"Kansas Posse," by John Steuart Curry.

Following the College Art Association exhibition of seascapes and waterfronts, the Ferargil Galleries, New York, are acting as host to the water colors of John Butler, American painter who for the past two years has been working in Greece, and a selected group of recent paintings by John Steuart Curry. The show continues until Oct. 25.

Butler's enthusiasm for the landscape of Greece is unbounded. It is his opinion that the best of Western Europe is only the palest shadow of the splendor of its sun and color. Discontent with the modernistic invasion caused Butler to leave Paris, where he had spent several years, for Greece — not antique Greece, but isolation in the borders of that little community of monks living on the slopes of Mt. Athos.

Nominally an autonomous republic, this community is composed of twenty monasteries

and their dependencies. Under the Byzantine Emperors and even under the Turks these monasteries were powerful and wealthy. Now the wasted remains of their glory make them a treasure trove for the artist. In many of Butler's paintings appears the great square tower built in the XIVth century for the monasteries by the Emperor Alesius III to furnish protection from raiding enemies. Pirates, Genoese and Venetians, Saracen and Crusader, were repelled by these walls.

Curry's water colors show that he has extended his interest in American life from his native Kansas to the circus and the Eastern landscape. He spent the past Summer in a small village in upstate New York, where he found many subjects for his brush. Reproduced herewith is Curry's "Kansas Posse," a powerful example of the way he handles rural American life.

"Circulating"

In the American Woman's Association Club-house, 353 West 57th Street, New York, selections by artist members which will form a part of the city's only circulating art gallery have been put on view. Members and friends

of the association will be able to borrow these pictures for the decoration of their homes and offices during the coming year in the same manner as they may borrow a book from a library.

Represented in this assemblage are Jane Peterson with "Market in Constantinople;" M. Elizabeth Price showing her characteristic use of gold leaf in "Santa Maria" and "Poppies;" Lucille Douglass with three pastels of Chinese scenes; some vividly colored studies of Guatemala by Christina Morton, and "Lambertville" by Susette S. Keast.

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"A Warning"

The recent exhibition of contemporary Spanish art at the California Palace of the Legion of Honor, San Francisco, was "a natural warning" to all artists, according to the critic of the San Francisco *Argonaut*. He found that Spain, judging from these paintings, has no particular national spirit today, and that every artist represented revealed the influence of some definite French modernist:

"As one looks at these paintings, one could easily point out works by Derain, Matisse, Cézanne, Vlaminck, or any other well-known French painter of today. It seems a shame that Spain, the same as England and America, must drink the spirit of French modernism and not establish independently a national school of its own. The only way that the various nations can expect to have an individual conception is by having their own academy and their own traditions. . . .

"The younger artists in Spain have studied in France to break the romantic traditions of Sorolla and Zuloaga, and to give a new expression of their country. But this expression fails to have its source and background in Spain. There is only one reason or excuse why Spanish art of today should be reminiscent of France. Cézanne was strongly influenced by El Greco. Derain's work shows an admiration for Goya. And Picasso has, of course, in his Hispano-Moresque background, brought much from his environment to influence the contemporary art of France. However, this is not an excuse for Spain's art being exactly the same as that of France.

"This exhibition is a natural warning to all artists; the artist must preserve his own individuality. Various schools, various periods and various traditions are necessary for the artistic equipment of the artist to more easily give him a technique from which a natural self-expression will evolve. If a group of individuals give forth a natural feeling tied together by their environment and race, an unforced national spirit will be the result."

Hoosier Pictures Exhibited

The Hoosier Salon Patrons Association opened its season in the Hoosier Art Gallery, Chicago, with an exhibition of still-life, figure compositions and landscapes by the artist members, to continue until Nov. 1.

Following this exhibition will be a series of one and two men shows through November. On Jan. 23, the annual Salon will open.

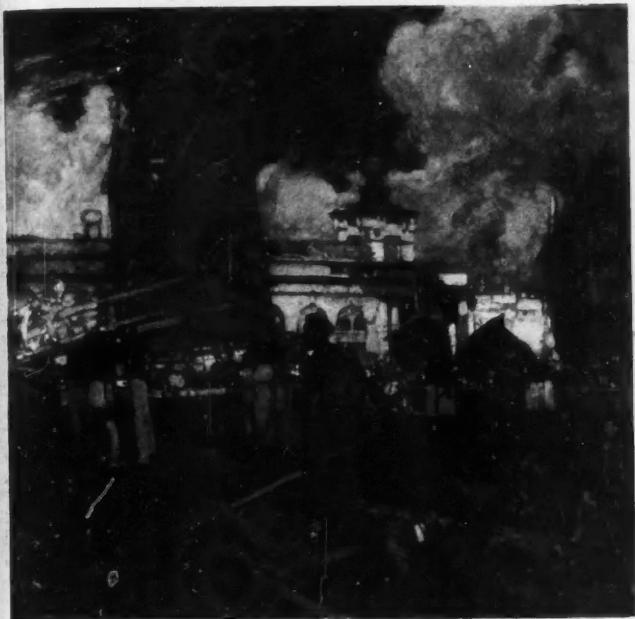
NEWHOUSE GALLERIES

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High British Death Duties Drive Collection Here for Dispersal



"The Doganea, Venice," by Frank Brangwyn.



"Mrs. Langford," Duncan Grant.

The Arthur U. Newton Galleries, New York, have placed on view a group of 68 selected paintings from the estate of J. A. Cooling of Goring-on-Thames, England. For many years Mr. Cooling had been a discriminating collector and had succeeded in bringing together one of the finest groups of contemporary and XIXth century British art yet assembled. Now, because of England's formidable death duties, the estate has been forced to place the collection for dispersal on the American market. London critics have been lavish with their praise of these paintings, both individually and as a collection.

Although the Cooling collection is generally conservative in tone, it includes representative examples by such moderns as Duncan Grant and Roger Fry. Reproduced herewith are "The Doganea, Venice" by Frank Brangwyn

and "Mrs. Langford" by Duncan Grant. The former was exhibited in Venice in 1914, and before it was painted Brangwyn did an oil sketch of the subject, which to some seems more impressive and vivid in color than the larger canvas. It, too, is in the collection. "Mrs. Langford" is a portrait of a charwoman, a favorite subject of Duncan Grant, who was an exhibitor in the Carnegie International Exhibition of 1930.

Others notable in the group are "Rye, Sussex" by Turner, painted in his earlier period, 1825, a view along the marshes near the coast with the town on high ground in the distance and a group of figures in the foreground, and two small landscapes by Constable in water color which have been called "gemlike in perfection."

An English painter, William Etty (1787-1849), whose works are coming into a new

vogue in England, but are little known in America, is represented by a fine painting of two female nudes, "The Bathers." A steel engraving of this work is also shown.

Leonard Richmond, R.B.A., author of "The Technique of Oil Paintings" and "The Art of Landscape Painting" and many other books on art, is represented by two landscapes of the Canadian Northwest, painted during a trip commissioned by the Canadian Pacific Railway.

Also in this assemblage are four landscapes by Jose Weiss, "Cornish Fisherfolk" by William Shayer, and a couple of canvases by George Morland. Somewhat in the Vermeer tradition is A. F. Heybridgers's "The Pet Bird," while modern Dutch painting is revealed in a marine subject, "Hazerswoude," and "Vianen, Holland," by Kees Terlouw.

Washington Bicentennial

Generous response has been given to the request of the George Washington Bicentennial Commission for the loan of original portraits and relics of George Washington, which will be used in the National Historical Loan Exhibition to be held in Washington, D. C., from March 14 to Nov. 26, 1932. It was originally the intention of the committee to exhibit only original portraits of the first

President and their replicas, but it has now decided to include portraits of the members of Washington's Cabinet as well as members of the Supreme Court during his two administrations.

One of the best pictures of George Washington by Gilbert Stuart is owned by Robert L. Pierrepont of New York. This picture was painted for Pierrepont's great-great-grandfather, and the original bill, receipted by Stuart, will be exhibited with the portrait.

Among the relics are a Robert Field miniature; a portrait drawing by Nellie Custis; a grisaille profile by Rembrandt Peale; a por-

trait on glass by George Stuart; a silhouette made at Mt. Vernon by G. Vallec; a miniature by Charles Wilson Peale, which was formerly the property of General Lafayette; a portrait on marble by Robertson, from life; and a miniature by Madame de Brehan.

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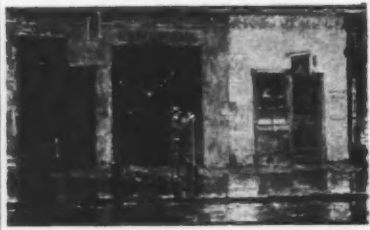
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National Pride

The *American-Anderson News*, house-organ of the American Art Association-Anderson Galleries, New York auction firm, carried a timely article on national pride in American antiques. The reason for the growing demand for this type of art property is given as "an increasing national consciousness of and interest in the heritage of the country as it passes out of its 'young' and formative period and takes a firmer position as a world factor."

"At a period in world affairs," said the article, "when internationalism as the means to effect peaceful activity between nations in world affairs is the ideal of statesmen, we strike the paradox of intensified nationalism. Its manifestations are cloaked in a variety of forms as evidenced by tendencies and activity in India, Italy, Russia, Japan and other localities. Instances of pronounced nationalism are no doubt existent in our country as well. Here we see an interesting phase of a nationalistic feeling in the healthy consciousness of the significance of American antiques."

"Examples of early American craftsmanship draw the collector for two reasons: first, he recognizes design, fine material, and superior execution; second, there is the sentimental appeal and the glamor of historic association which is coupled with fine workmanship when it comes from the hand of a Lexington Minuteman or other figure, whose energies were not confined to his craft but extended to patriotic action. It would be superfluous to cite again individual proofs of this interest in American antiques as shown by the astounding prices brought by rare objects in such outstanding Americana sales of recent years as the Howard Reifsnnyder and the Francis P. Garvan collections, and the late Philip Flayderman estate in 1929. The rise in market value of American antiques has been remarkable, and the 'high' reached will most likely not depreciate. They were values attained not through sales psychology nor mass hysteria, but by direct ratio to the quality of the pieces."

Decorators Start Gallery

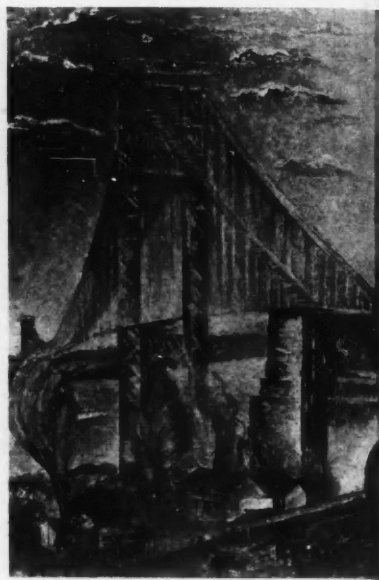
The Decorators Club has opened its new headquarters in the Squibb Building, 745 Fifth Ave., New York. According to Ruth Lyle Sparks, president, the rooms are intended to house certain of the smaller functions of the club, provide a meeting place for members, and serve as an exhibition gallery. The Decorators Club is the only women's organization of interior decorators in New York, and was formed to encourage and develop all phases of the decorative arts. A series of lectures and exhibitions has been scheduled for this season.

"Our new club rooms should prove a boon to the young artist," said Miss Sparks. "He is provided with a well sponsored, yet small and inexpensive exhibition gallery. And, at the same time, the artist whose work is related to interior decoration can reach directly the attention of those with whom he is most concerned—the interior decorators."

NEWMAN GALLERIES

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Seeing Itself



"George Washington Bridge," by Werner Drewes.

"The New York Scene," an exhibition in which the canvases of 50 contemporary artists form a composite picture of New York today, is being held at the Brownell-Lambertson Galleries, during October.

There is striking contrast in the subject matter of the various canvases. The artists have turned to subways, docks, apartments and bridges for their material. There are many street scenes, ranging from Wall Street to Chatham Square. Nor have the roof tops and "speakeasies" of the city been overlooked, being well represented in the exhibition along with the "Rumba" dance and a "village" party. New York's many churches are popular with the artist as are the East River views.

The artists whose work is included are Milton Avery, George C. Ault, Isabelle Bishop, Fiske Boyd, Robert Brackman, Nathaniel Dirk, Elsie Driggs, Wood Gaylor, Childe Hassam, Edward Laning, Amy Londoner, Adrian Lubbers, Kenneth Hayes Miller, Joseph Pollet, John Sloan, H. E. Schnakenberg, Hermann Trunk, Medard Verburgh, A. Walkowitz, Max Weber, Arnold Wiltz, Marguerite and William Zorach.

A Slice of the Luxembourg

The French Embassy in Berlin will soon be a sort of branch of the Luxembourg, where the tendencies of modern French art will all be represented, reports the *New York Times*.

Andre Francois-Poncet, new French Ambassador to Germany, who was formerly Under-Secretary for Beaux Arts and who is a connoisseur of modern art, visited the Luxembourg Museum before he left to assume his new post. From the works held in reserve he made a personal selection of pictures to decorate the walls of the Embassy.

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American Period Rooms of North and South Installed in St. Louis



The Newburyport Room. Massachusetts, about 1810.



The Alexandria Room. Virginia, about 1780.

The City Art Museum of St. Louis now has one of the most comprehensive sets of period rooms in America. To the five European rooms — four English and one French — which the Museum installed in the Winter of 1930, have been added five American period rooms, representative of home life both in the North and the South during the early days of the Republic. Four of the rooms are original interiors from XVIIIth and early XIXth century houses, while the fifth, which serves as a vestibule gallery, was designed by Louis La Beauce to suggest a hall of the early Federal period. An original XVIIIth century doorway from a house in Newport, R. I., forms the entrance from the corridor. It is of the type of pilastered and pedimented doorways often found on the streets of New England until well into the XIXth century.

The two rooms herewith reproduced show the contrast between the North and the South. The Newburyport room was taken from a small house in Newburyport, Mass. Furnished for museum purposes as a bedroom, it well exemplifies the treatment of interior architectural detail usual in this region between 1800 and 1825, under the influence of builder architects such as Samuel McIntyre of Salem. In all except the more pretentious mansions exigencies of climate kept the rooms small and the ceilings low. The furniture is typical of the various types, mainly of Sheraton inspiration, in popular favor from 1790 to 1820.

The Alexandria room, taken from the Hooff House, Alexandria, Va., is typical of the more formal design found in the South during the XVIIIth century. Its architectural character is emphasized by the elaboration of the doors and windows and the general symmetrical ar-

range. It was built about 1780 by John and Lawrence Hooff, bankers and friends of George Washington, who in all probability frequented this room. The furniture has been selected to show the character of a drawing room in the Chippendale taste of 1750 to 1775, mahogany being the material used. The curtains are of old yellow silk made up in the fashion of the times.

The other two rooms are the Salem Room and the Charleston Room. The former came from No. 61 Tradd Street, Charleston, S. C., and illustrates a simple interior of the second quarter of the XVIIIth century. The Salem room was removed from the Putnam-Hanson House, originally Frye's Tavern, 94 Boston Street, Salem. According to tradition this house was built by Samuel McIntyre, one of the leading architects and carvers of his time.

Woodstock's War

The perennial art war between the conservative and radical groups of the Woodstock colony has been given new impetus with the attack of Orville H. Peets, artist-etcher, who publicly scored the Woodstock *Press* for "abetting the editorial board of the Woodstock Art Association in misrepresenting the affairs of the association." Mr. Peets, who belongs to the so-called conservative wing, resigned his trusteeship on the association's board, and in an open letter to a local newspaper hinted that the governing powers "were permitting the gallery to be used by a single group for the encouragement of their own work and the discouragement of any who did not conform to their views." He stated that he was forced to "join that lengthening list of Woodstock artists who have experienced the same conditions and have been equally unable to endure them."

Woodstock, always a stronghold of radical and experimental art, has seen many a dispute over the affairs of its local gallery. F. Gardner Clough, writing recently in the Kingston *Daily*

Freeman, said: "In the beginning, such artists as Birge Harrison, George Bellows, John F. Carlson and others got together and organized an art association which was to cater to no cliques, no schools, but to allow free and harmonious co-mingling of both the 'conservative' and the 'modernistic' groups. But as time went on the modernists gained supremacy, and Carlson, an academic painter, was one of the first to withdraw his paintings from local exhibitions."

"Later on the rift became more pronounced, and other academic painters refused to hang their paintings alongside the ultra-modern works which were featured at the gallery exhibitions. Now, Mr. Peet's public denunciation of the management of the association's exhibitions has set in motion a considerable discussion among the artists."

"It has been hinted that a reorganization of the Woodstock Art Association may follow this attack. There has also been some discussion among the conservative and academic artists, of whom there are many in Woodstock, of organizing to promote their work in the art col-

ony. If the existing gallery, they argue, refuses to allow them fair representation, the time has come for them to prepare some Summer gallery for showing their work. The public has been curious about the ultra-modern work shown at the existing art gallery, but few sales have been made; while, it has been pointed out, at other art colonies in the East, thousands of dollars worth of conservative paintings are being sold annually."

Seven Plus a Hundred

More than 100 artists are expected to exhibit at the forthcoming second annual exhibition under the auspices of the Salon of Seven Arts at Jackson Heights, N. Y., Nov. 8 to 15. As pointed out by the Salon's founder-president, Lilian V. MacDougall, the exhibit is representative of many prominent artists, among whom are Hermon A. MacNeil, Carol Brooke MacNeil, Leonard Davis, Paul King, Bruce Christian Brunner, Robert Hamilton, Elsa Knauth, Elizabeth Paterson, Maria Streat, Arthur Woelfle and Paul Swan.

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His First Instructor Was a Cavalry Officer



"Gordon Prince on King Neptune," by Howard E. Smith.

The present exhibition of equestrian portraits by Howard E. Smith, nationally known artist and portrayer of the horse, at the John Levy Galleries, constitutes his first one-man show in New York. Reproduced above is "Gordon Prince on King Neptune," a work which presents his knowledge of horses and horsemanship.

Smith's first instructor was an old cavalry officer whose anatomical knowledge influenced his pupil to develop into one of the keenest delineators of horse characteristics. After two years of this type of painting, he studied at the Art Students League under Howard Pyle and E. C. Tarbell. He was then awarded the Paige travelling scholarship from the Boston Art Museum for two years.

The National Academy of Design granted him a First Hallgarten prize, the Isador Gold Medal, and the Maynard portrait prize. He was also awarded the Augustus Peabody prize by the Chicago Art Institute. In 1921 he was elected a National Academician and in the following years a member of the Guild of Boston Artists, the Boston Art Club, the Rockport Art Association and the North Shore Art Association.

The Other Side

[Concluded from page 6]

were an artist working today in New York or Paris or London, have abandoned any attempt to see life and reflect it as the old masters did, or even as did the masters of forty years ago—Diaz, Bouguereau, Meissonier, Gerome, Schreyer, Ziem, Daubigny and the others? And, since you could not see life from their viewpoint, would it not be insincere for you consciously to imitate them?

"All that these modern French artists have tried to do—to surrender themselves wholly to the highly specialized emotions which their age imposed upon them, and to interpret those emotions honestly."

103 Architects in Contest

One hundred and three architects have entered the contest for a memorial to the Massachusetts veterans of all American wars. For each of the best five designs submitted a prize of \$1,000 will be given. An additional prize of \$2,500 will be awarded to the winner and \$1,000 extra to the second. The competition is authorized by the Massachusetts legislature.

Leisure and Art

Nathaniel Pousette-Dart, formerly of St. Paul and now of New York, painter, etcher, advertising artist and, since last June, television lecturer who illustrates his comments on art as he talks, has taken up economics as a digression. Observing the bumper scale on which food is produced and the ease with which factories create wealth, and casting a side glance at unemployment, he said to his radio audience:

"A year of work, a year of leisure! The world is ready for it. With the aid of machines to do the heavy work and to speed up production, it is easily possible. There will be even then a surplus for safety. I grant you it may be slow in coming, but that will be a matter of politics and organization. It is possible, desirable, and I might almost say, inevitable."

"Half the population easily can support the whole, with comfort for all. I see the plan as a division of mankind into equal groups, each working every other year, while the other half is free."

The use of this leisure time is the focal point of the artist's interest, according to Mr. Pousette-Dart. It will give mankind a chance to achieve understanding and appreciation of art, and make the artist's life one of full opportunity and satisfaction.

Mexico an Artist's Paradise

Antonin Sterba and Charles Wilimovsky, instructors in the school of the Art Institute of Chicago, have resumed their duties after spending the Summer in Mexico. Mr. Sterba found "the whole civilization of Mexico fascinating to the artist." It is primitive and life is crude, but appallingly real, according to the artist. It has no artificial veneer. "Not much of a country for the business man," said Mr. Sterba, "but a great country for the artist."

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A Gamut in Art



"Emilie Ambre as Carmen," by Edouard Manet.

Manet never employed the technique of the impressionists, yet he is looked upon as one of the founders of the school — because of his use of the unconventional subject, blasting open the old French fetish for the formalized, the "beautiful" and pretty pose. A striking example of this is the Manet, "Emilie Ambre as Carmen," included in the exhibition of early XVIth to XXth century paintings being held at the Reinhardt Galleries, New York. Brought to this country on the advice of Mary Cassatt, it is Manet in his most daring and colorful mood.

The exhibition begins with examples of the great Dutch painters—"Helene Fourment as a Shepherdess" by Rubens, showing the artist's second wife; "The Laughing Fisher Boy" by Frans Hals; and Peter de Hooch's "Burgomaster's Hall." The Americans, Georgia O'Keeffe and Maurice Sterne, and the Frenchmen, Picasso, Derain and Matisse, represent contemporary art. In addition to two Gainsborough landscapes, the English pictures present a fine gallery of ladies and gentlemen of the XVIIIth century by Raeburn, Reynolds and Lawrence.

Albert M. Todd, Art Patron

Albert M. Todd, art patron, died, Oct. 6 in Kalamazoo, Mich., at the age of 81. He was the owner of 10,000 rare books and many valuable illustrated manuscripts, and the founder of three art museums. In 1918 he presented the library of the Rand School with several paintings and a collection of engravings and lithographs.

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Aileen Gray

Museum for Seattle

Seattle is to have a civic art center. Dr. Richard E. Fuller and his mother, Mrs. Eugene Fuller have just given \$250,000 toward its erection. The benefaction is made contingent on the allotting by the city of a suitable plot of land in Volunteer Park. It is expected that further building funds will be raised by private subscription, but it is probable that erection of the first unit will begin at once.

Seattle, in spite of its position as the Northwest's art center, has been handicapped by lack of adequate museum facilities. The Art Institute has outgrown its present quarters, an indication of the healthy state of art in the Northwest. The Fuller gift has awakened public enthusiasm, and indications point to the birth of an authentic interest in the arts, which have lagged behind in the section.

Cooperative

The exhibition marking the opening of the new gallery, entitled "An American Group," in the Barbizon-Plaza Hotel, New York, is comprised of a collection of works by the seven artists who manage the gallery co-operatively.

Paul Fienne, the only sculptor in the group, is represented by animals, portraits and figure studies. Among the painters are Holmead Phillips, whose landscapes and interiors have been shown in one-man exhibitions at the Durand-Ruel Galleries; Robert Phillip, whose only one-man show was held at the Babcock Gallery two years ago; and Jacob Getlar Smith, who was introduced at the Hackett Gallery last season. The three remaining painters are Anatol Shulkin, who is represented by figure and still-life studies; Stuart Edie, whose still-life paintings, it is said, though realistic, have the simplicity of abstractions; and Chuzo Tamotzu, who was born in Japan, but has spent all his creative life in the United States and is interested solely in the delineation of the American scene.

The gallery is said to be the first co-operative for the sale of artists' work in this country.

Northwest Annual



"Still Life," Eugenie Worman. First in Oil.

Indicating that the Pacific Northwest is definitely evolving an indigenous school, the 17th annual exhibition of the work of painters and sculptors of Washington, Oregon, and British Columbia opened with more than 450 entries at the Art Institute of Seattle. The show is to continue until Nov. 1.

Eugenie Worman was awarded the Katherine Baker memorial prize for the best oil painting, given by the West Seattle Art Club, for her "Still-life," reproduced above. The second prize in oil was won by Kamekichi Tokita for his canvas "Street." In the water color division, Emily Carr got first place with "Zunouqua," head of an Indian totem.

Joseph Taylor's carved walnut figures won for him the first award in sculpture.

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Davies the Pupil, Williams the Teacher



"An Idyll." Inscribed: "To Dwight Williams from A. B. Davies with affection."

Arthur B. Davies thought this painting, "An Idyll," worthy even of presentation to his first teacher and life-long friend, Dwight Williams. On it he wrote "To Dwight Williams from A. B. Davies with affection," an inscription which reveals the strong bond that linked the two men during the years when the pupil was away, conquering art. Now the dead pupil and the living master (he is now 75) have been brought together again through the medium of their works, in a joint exhibition of water colors by Davies and pastels by Williams being held at the Syracuse Museum during October. The artist lives at Cazenovia, nearby. Anna W. Olmsted, who as acting director of the museum is filling the place left vacant by the death of Fernando A. Carter, arranged the exhibition.

Duncan Phillips, who lent seven pastels by Williams, was not only generous in his praise of Miss Olmsted's undertaking, but also contributed a foreword to the catalogue. When Mr. Phillips was working on his illustrated symposium of essays which he published in honor of Davies, then alive, he asked the artist to select an old friend as a contributor of a biographical sketch. Davies replied that the man was surely Dwight Williams, "his first teacher of drawing, his first guide and inspiration in art, to whom he owed more, both as man and as artist, than he could ever repay." Such was the link between the two.

"Davies himself was not a typical product of the XXth century," wrote Duncan Phillips. "He was always the dreamer who brooded the world upon a loom, who brooded with

dreams his tapestry. The bond between these two men was one of mutual admiration, affection and affinity.

"Also they were drawn to each other because they both belonged to and were devoted to the same soil. They had been young together in the same villages and valleys, under the same skies. Although Davies went forth from the special peace of the Mohawk hills and lakes and trees to his world travels in quest of 'beauty touched with strangeness,' although he sought insatiably for ancient cultures and tried untiringly new creative adventures which carried him into the agitated centers of controversy and into the midst of a formidable artistic transition — although he was destined to be a man of mystery, of various curious enchantments — yet in spite of his consecration to a career as a sort of alchemist and symbolist for our restlessness, nevertheless I know how tenderly he thought of the home of his boyhood and of the good friend of that time who had pointed out to him the way of the artist in a beautiful world. And when his more challenging and exhausting work was done and it had exacted its toll of broken health and spent reserves of energy, he turned to France and Italy for refreshment — not in the galleries, but in the Alpine foothills.

"The landscape painter in him, who had been suppressed by the sorcerer of line, reasserted his innate love for nature and for light. His style reverted delightfully to romantic backgrounds, although now one thought perhaps less of Giorgione than of Claude and Turner and the classic muse. But American influences came back and with them thoughts of Inness and Homer Martin, and the great Ryder and of Dwight Williams. Now the affinity between Davies and Williams as painters is not apparent but real. Mr. Williams has been, in a selective, subjective sense, an Impressionist. As in Twachtman there are iridescent veils and as in Whistler elusive hints of nature's revelations and concealments. Seldom,

Montparnasse Passing

Art has been chased from Montmartre and Montparnasse by tourists and poseurs, according to Raymond G. Carroll in the New York Post. "Art has been completely knocked out of Montmartre and the quarter transformed into a morgue of dead cabarets, looked upon by tourists as a sort of an 'old curiosity shop,'" he said. "What little is left of Montmartre's old bohemian world is segregated to the Place du Terte.

"It is no secret to most Parisians that those who established the fame of Montparnasse as a rendezvous of artists, poets and writers already have migrated elsewhere. The real bohemians want a sort of informal club. Once they found it in the Grands Boulevards cafes, which have now been replaced by banks, cinemas and places of sober business. They stuck to Montmartre until more tourists than inhabitants were there. So the intellectuals turned to Montparnasse.

"But now the intellectuals of Montparnasse are being chased from their domain by the sightseers, dance hounds and curiosity mongers. Montparnasse has become a territory of poseurs — those who paint little, talk a lot and drink a good deal more. And the cafe owners say there is 'no real money in them.' They use them for bait with their long hair, broad-brimmed hats and smelly pipes, but really cater to the sightseers."

125-Foot "Christ" Dedicated

The world's largest statue of Christ, by Paul Landowski, was dedicated recently on Corcovado Mountain, Brazil. Situated about a mile from Rio de Janeiro, the statue stands nearly 3,000 feet above the harbor and is visible for 20 miles. It was ten years in the planning and construction. With outstretched arms forming a cross 92 feet from finger tips to finger tips, the statue is 125 feet high.

Not only in the churches but in the homes of Brazilian Catholics special contribution boxes were installed for several years, and into these went small coins to pay for the monument, which cost \$250,000. Guglielmo Marconi, inventor of the wireless, pressed a button in Rome, 5,000 miles away, and illumined the statue with a battery of floodlights.

If ever, was Davies interested in the movement of lights and the suffusions of color in shadows. For him the pagan myths and mysteries and the idylls of the classic poets were the inspiration. In other words, Davies was more literary than Williams. And yet in that rich and complex mind of his there was a longing always for simplicity and oneness with nature, a mysticism he associated with his first teacher, to whose guidance he felt himself indebted for his acknowledged mastery of landscape.

"Davies might have been America's best landscapist if he had chosen that path. The love of woods and fields was in his character and he revealed it in his appearance. Did not Dwight Williams remember him as having had in boyhood 'a sylvan look and the alert, elusive fleetness of a deer?'"

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Stability

The art market, despite the industrial depression, remains surprisingly stable, according to a statement of the American Art Dealers Association.

Walter M. Grant, executive secretary, said: "While business conditions now and indications for the coming season did not warrant an excess of optimism, the art business is, nevertheless, generally in a better situation than many others and in fact most other businesses. Whether enforced leisure has brought the public to seek and enjoy cultural development or whether the violent fluctuation of stocks and bonds has brought a new respect for the changeless value of art, it is difficult to say, but it is an undoubted fact that art is being purchased very much the same as it has always been purchased."

"Furthermore," Mr. Grant said, "it is significant, we feel, that there has been but one failure of an art gallery since the depression began, and it is estimated that there are 1,000 dealers in art in the United States. Art dealers in New York and throughout the country have extensive exhibition programs and report such an unusual amount of interest that the season in September was already fairly under way."

The business relations committee, appointed by Otto M. Torrington, the president, which is composed of F. Newlin Price of the Ferargil Galleries, David Keppel of Frederick Keppel & Co., and Bertram Newhouse, president of the Newhouse Galleries, has just made a survey of the situation. Mr. Newhouse pointed out that in England, where a violent reaction in the price of almost every product is being felt today, the prices of paintings of the XVIIIth century portrait school remain unchanged, due, he feels, to the fact that the English dealers realize that these paintings, if sold at a loss, could never be replaced with others of equal merit.

Mr. Newhouse also spoke of numerous instances where paintings, whose purchase has seldom been looked upon as an investment, have actually proved negotiable securities when all other assets were frozen. He related an incident of a middle western art collector, who, when several small banks of which he was a director closed in one week, was able overnight to raise \$20,000 through the sale by long distance telephone of ten paintings from his collection, enough money to keep from going into bankruptcy. In the emergency he had been unable to find a bidder for 400 building lots which he owned.

F. Newlin Price, of the Ferargil Galleries, commented further. "Art has already undergone, in America at least, a period of depression which lasted for over seventy years. From about 1850 when portraits ceased to become a necessary part of each family's belongings until very recently, art has had little if any position in our national life. Painting and sculpture were considered possessions of the very rich alone, who bought them for collections ultimately incorporated into public institutions. The past few years only have brought general public interest in the ownership of works of art, and the hoarding spirit, the bargain-hunting spirit and the spirit toward leisure and education which are resulting from the econo-

Minneapolis Acquires an Historic Landscape



"Landscape—West Point." Painted by Thomas Cole in 1829.

Thomas Cole (1801-1848) may well be called the father of the early American school of landscape painters. Though Thomas Daugherty (1793-1856) was the precursor, it was Cole, together with Asher Brown Durand (1796-1886), who made American landscape popular. To them must be dated the first truly American school of painting — the Hudson River School. A picture representative of these early years of the XIXth century is the Cole landscape which the Minneapolis Institute of Arts has just acquired from the Macbeth Gallery, New York. Painted in 1829, before the artist made his first journey to Europe, the canvas depicts, in Cole's best American style, West Point as it looked two years before Edgar Allan Poe became a cadet there. Poe spent three months of 1831 at West Point.

Cole was born in England of American parents. He came to the United States at the age of 19, and after a short sojourn on the Atlantic coast followed his father to Steubenville, Ohio, to work in his wall paper factory. It was a wandering German artist named Stein who first fired the youth's ambition to take up art. Cole became a travelling portrait painter, but with little financial success. At 24 he

went to Philadelphia, living in poverty, copying pictures at the Academy, decorating Japan ware, suffering from inflammatory rheumatism. A year later he removed to Greenwich Village, "a paradise by comparison."

After a trip up the Hudson, sketching from nature, Cole returned to New York to paint "A View of Fort Putnam" and "The Falls of Catskills." Trumbull saw his merits, bought "The Falls," and introduced him to Durand and other important artists. Cole's star began to rise. "He had a fixed reputation and was numbered among the men of whom our country had reason to be proud," said William Cullen Bryant, who befriended him.

Thus began native American landscape. Cole himself never surpassed the simple direct canvases of his early years. In 1829 he went abroad, studied the masters, became imbued with the moral allegories then popular, returned to a position of importance in New York, which had become the art center of the new world, and produced the elaborate series of "The Course of Empire," "The Voyage of Life" and "The Cross and the World," all in the moral taste of pre-Civil War America. But it is on such landscapes as "West Point" that his fame rests today.

mic depression are all incentives of thousands of developing art lovers. Collectors, especially collectors of American art, which never has sold at high prices, are still buying, but in many cases they will not allow their names to be used under the delusion that art still figures in the high luxury class."

Mr. Keppel forecast a definite boom in art to begin at the first sign of returning prosperity. Recalling the months following the Armistice, he asserted that everyone relieved of wartime tension turned to his hobby and enjoyed it to the full. We are now undergoing a similar period of strain and will emerge from it with the same inclination, he believes. Increasing interest in art will swell the number of collectors to an enormous degree.

Mr. Tiffany Congratulated

At the annual meeting of the Louis Comfort Tiffany Foundation, letters of congratulation to Mr. Tiffany, now in his 83rd year, were read by George F. Kuntz and Daniel Garber. The following new officers were elected: Harry W. Watrous, president; Gifford Beal, vice-president; Dr. Robert Harshe and Kimon Nikolaides, Jr., trustees. The late Daniel Chester French was another trustee elected, but death prevented him taking up his duties.

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A Futile Gesture?

In an article in the international publication, *Museion*, the noted Dutch art expert, Dr. H. E. Van Gelder of the Hague, makes an earnest appeal for an international prohibition of retouching or alteration of masterpieces. Dr. Van Gelder maintains that the restoration of old masters should be forbidden when it is necessary to repaint them or complete them when certain parts are dimmed or destroyed by time.

The justice of Dr. Van Gelder's argument is readily acknowledged by *Le Temps*, of Paris, which states, however, that there is little possibility of inducing either art dealers or museum curators to act upon it.

"Pictures are considered by those who possess them as decorative works," says *Le Temps*, "and as their owners are very rarely capable of appreciating their real artistic worth, they will never buy a picture that is in deteriorated condition. The dealers, therefore, see to it that pictures are always in good repair, and the restoring industry is always kept busy even on authentic masterpieces, to say nothing of spurious works. Even the museums would think a long time about it before agreeing to display only works which have not been retouched. For they know that the visitors would quickly fall off if each masterpiece was allowed to stay exactly as it was left by the master's brush."

Furniture and Clothes

Women's clothing dominates the trend of styles in furniture, Kenneth Foster of the faculty of the Chicago Academy of Fine Arts said in addressing a group of women.

"The massive chairs of the later English periods were the result of voluminous skirts and heavy fabrics worn by the women of that era," Foster said. "Chairs had to be solid and roomy to accommodate the fashions of the day." He added that the simple modernistic furniture of the present is entirely in keeping with the efficiency of the "mechanical age."

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He Makes a Bow



Portrait of Dr. Harry W. Chase, President of the University of Illinois, by William Steene.

The Milch Galleries, New York, announce the opening on Oct. 18 of the first New York exhibition of paintings by William Steene, to continue until Nov. 1. Known primarily as a portraitist, Steene has shown his work in numerous group exhibitions but never before has held a one-man show. He was born in Syracuse, N. Y., in 1888 and lives in Tryon, N. C.

Of particular interest in the exhibition will be a portrait of Bobby Jones, painted in an unconventional manner in the open air. Other sitters include Dr. W. B. Wilson of Columbia, Dr. Harry Woodburn Chase, president of the University of Illinois, reproduced above, and Frank G. Borgan of Chicago.

Sesquicentennial Observed

An exposition of "the industries of the human habitation" and fine arts, including architecture, painting, sculpture and engraving, will be held, Oct. 25-Nov. 30, at the National Theatre of Mexico, to celebrate the 150th anniversary of the founding of the Faculty of Fine Arts of the University of Mexico, formerly the San Carlos Academy of Fine Arts.

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Answering Vezin

THE ART DIGEST in its September issue printed an article, "The Thirteenth Century Myth," by Charles Vezin, in which that fighting opponent of modernism attacked the newer school for its devotion to "primitivism." He treated his subject from the physiological angle, terming XIIIth century "primitivism" one "of the absurd hobbies of the modernists." Impartial always in its treatment of the various "isms" in art, THE DIGEST now prints a reply from the other side, written by H. U. S. Nisbet of New York:

"What exactly is Charles Vezin trying to prove about the XIIIth century? After acknowledging the nobility of Gothic architecture and the impulse behind it, he turns to Prof. Haggard to obtain information about the conditions of that time which have long been a matter of common knowledge. The fact that conditions were so terrible does not damn XIIIth century art any more than it damns Gothic architecture. On the contrary, it proves the greatness of those individuals who were able to rise above the epidemic hysteria, the dancing mania, and filth, and create works which are the purest expression of unspoiled minds.

"So in creating modern art we might do worse than take a lesson from the artists of the XIIIth century — or is art for beauty's sake too degrading an ideal for modern America? Thomas Craven has decided that it is. In pouring scorn on all aesthetic ideals and championing unadulterated machine-made art he apparently speaks for a large number of American artists. Fortunately there are a few who disagree with him."

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"A Sea Change"

The New York opening of the circuit exhibition of "Forty Modern Americans" at the Rehn Galleries, to continue until Oct. 24, marks two new phases in the policy of the American Federation of Arts, its sponsors. For the first time the Federation is giving actual recognition to "something strange" — the nation's leading modernists. It also marks a departure by giving a New York showing to one of the organization's most important traveling exhibitions previous to its being sent on its appointed circuit of the country's museums. These changes are indicative of the broadening and more inclusive scope of this pioneer organization under the leadership of its new president, Frederick A. Whiting.

Mr. Whiting's plan is to invite the best known authorities in each field to select the various traveling exhibitions to be circulated by the Federation this year. The paintings included in "Forty Modern Americans" were selected by J. Nilsen Laurvik, former director of the San Francisco Museum of Art, closed for the past five years. Mr. Laurvik, both as critic and museum director, has done much to further the appreciation of modern art, American and European, on the Pacific Coast. In this group Mr. Laurvik was intent on presenting a survey of the whole field of endeavor in modern American art rather than a sharply defined cross-section.

The exhibition was made possible through the co-operation of the following art dealers: Reinhardt Galleries, Downtown Gallery, Rehn Galleries, Dudensing Galleries, Montross Gallery, Weyhe Gallery, Morton Gallery and Daniel Gallery, who lent representative examples by: George Ault, Milton Avery, George Biddle, Arnold Blanch, Emile Brandard, Alexander Brook, Edward Bruce, John Carroll, James Chapin, Nicolay Cikovsky, Glenn O. Coleman, Konrad Cramer, Stuart Davis, Ernest Fiene, Emil Ganso, Anne Goldthwaite, Arshele Gorky, Emil Holzhauser, Morris Kantor, Bernard Karfiol, Georgina Klitgaard, Leon Kroll, Sidney Laufman, William McFee, Peppino Mangravite, Reginald Marsh, Jan Matulka, A. H. Maurer, Kenneth Hayes Miller, Nura, Henry Varnum Poor, Umberto Romano, William Schulhoff, Cordray Simmons, Maurice Sterne, Bradley Walker Tomlin, A. Walkowitz, Max Weber, Arnold Wiltz and Marguerite Zorach.

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English and American Antiques in Auction



Lyre Wall Clock. New England, 1800-1820.



Rare Queen Anne Curly Maple Web-Footed Armchair. Pennsylvania, 1750.

Both English and early American antiques will be featured in the auction sales of two important private collections which the American Art Association-Anderson Galleries, New York, will hold during the latter part of October. Choice examples of early American furniture and decorations are contained in the collection of Mr. and Mrs. Clifford Carlisle Kaufmann, which will be sold the afternoons of Oct. 30 and 31. Many of these pieces were obtained from old homes along the Atlantic seaboard and have been in the possession of the Kaufmann family for generations. English furniture, Georgian silver, Sheffield plate and rare tapestries comprise the bulk of the five-session sale which will take place the afternoons of Oct. 20, 21, 22, 23 and 24, the

Ambassadors for an Embassy

Original paintings of all the American Ambassadors to France, from Benjamin Franklin, to Myron T. Herrick, are being sought for the new Embassy in Paris, now under construction. If original paintings cannot be obtained, copies will be made.

property of Dr. William Cowan and Eleanor B. W. Cowan, and F. R. Ford.

Including as it does fine mahogany, early pine and curly maple furniture, early American and English silver and Sheffield plate, rare clocks, early American glass and pewter, hooked rugs, old blue Staffordshire ware and a group of Pennsylvania early XIXth century glass pictures of national heroes, the Kaufmann collection seems to have reached a rare stage of completion in every branch of early American craftsmanship. The high light, however, is a group of Anglo-American historical Liverpool pitchers.

Among the interesting pieces of XVIIth century English furniture in the Cowan collection are a William and Mary highboy with Flemish-sculpted legs and ball feet, a Genoese velvet covered wing armchair and a rare Queen Anne walnut dressing glass having the original Vauxhall glass and the original brass escutcheons. Another interesting item is a Luca Della Robbia stucco bas-relief, of the Madonna and Child. Glass, Japanese art objects, prints and paintings, French and Italian furniture, velvets and embroideries, Persian and Indian miniatures and Japanese prints also appear.

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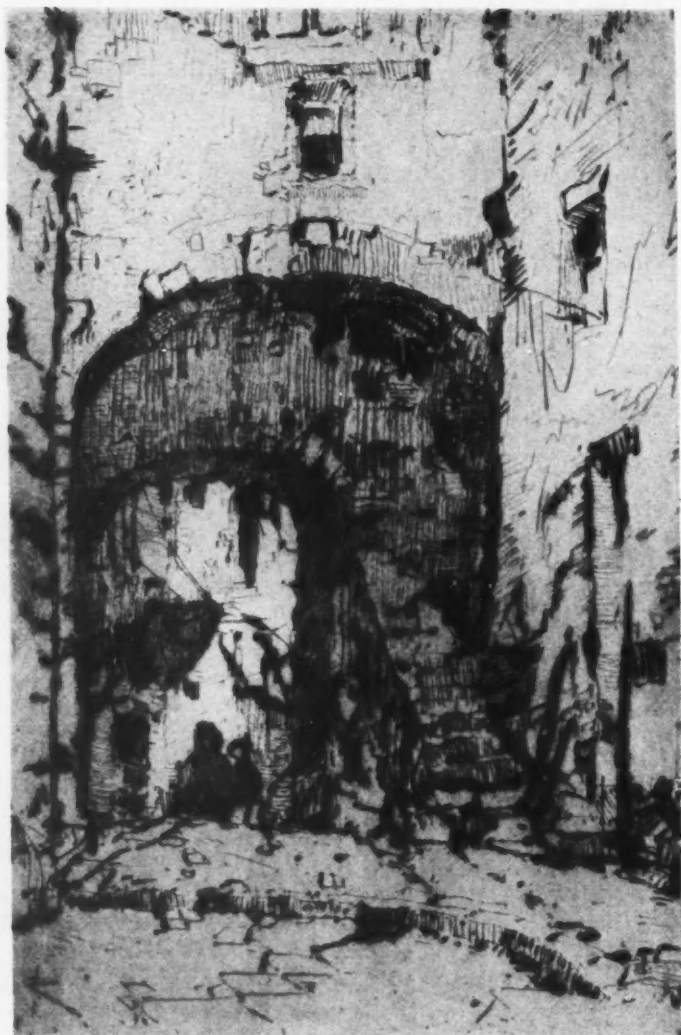
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Among the Print Makers, Old and Modern

Death Ended Vincent's Print Adventure



"Street in Menton," by Harry Aiken Vincent.

Had not death intervened the late Harry Aiken Vincent might have been as famous for his etchings as he was for his marine paintings. Late in his career Mr. Vincent turned to the graphic medium as a means of expression, and found it a good one. But the experiment came too late. At his death on Sept.

28, the artist had completed but seven plates, the first of which was "Street in Menton," reproduced herewith.

The other six titles are: "Brittany;" "Breton Café, Concarneau;" "Wine Boats, St. Tropez;" "Santa Maria, Perugia;" "Harbor of Concarneau;" and "Street in Martigues."

John Leech and "Punch"

In the early days of *Punch's* existence John Leech was the artist chiefly responsible for its popularity. His cartoons, drawn with a keen sense of humor and oftentimes with a barbed pencil, were an indispensable part of the magazine. With the years and changing fashions in jokes, Leech's fame has sadly diminished, and it is fitting that this year, the 90th anniversary of *Punch's* founding, should see the publication of a book on his life and work, "A Little About Leech," by the Rev. Gordon Tidy (Constable; London; \$2.50).

"Many artists," wrote the critic of the *Christian Science Monitor*, "have achieved repute without money, and some money without repute. Leech obtained both. One critic said

that he lost 'nothing in comparison with the great serious masters,' such as Raphael and Titian;" whilst he received £40,000 from *Punch*, made nearly £5,000 out of his exhibition of 'Sketches in Oil,' and according to Holman Hunt earned about £2,000 (\$10,000) a year. He seems to have been generally liked, though James Payn says oddly that he had an air of 'settled gloom.' His life had few crises or excitements. But out of this equable story Mr. Tidy has made an interesting, casual and chatty book, agreeably splashed with the familiar great names of the period."

THE ART DIGEST will gladly search for any publication, rare book or manuscript a subscriber may want. Address: 116 East 59th St., New York.

The Polish Nast

Zdzislaw Czerwinski, famous Polish caricaturist and artist, often called "the Polish Thomas Nast," is visiting this country to do work for the magazine *Fortune*. Czerwinski will draw portraits and caricatures of American industrialists and politicians as well as sketches of the American scene.

Viewed as a draughtsman and as a force in politics, Czerwinski has been declared the greatest cartoonist of his day. Not since Thomas Nast shattered the nerves of the Tweed ring has any artist wielded so vital an influence or meant so much to the hopes and fears of his compatriots. Many of the recent Polish governmental reforms have been attributed to Czerwinski's biting and discerning attacks on the Pilsudski regime. Known as one of the best loved and worst hated men in Poland, his wit is so irresistible that attaches of the Polish Embassy proudly exhibit his cartoons despite their opposition to the present government.

In Paris and London his character studies of famous quarters in these cities have been received with acclaim. He will hold a New York exhibition this winter. Americans are wondering. . . .

California Etchers Annual

The 18th annual exhibition of the California Society of Etchers was held this year in the galleries of Vickery, Atkins & Torrey, San Francisco, and comprised the work of 31 leading Pacific Coast printmakers. A Ray Burrell's drypoint, "Oaks," received the Associate Membership Award. The other two awards went to Stanley Wood and Helen Bruton.

Junius Cravens of the San Francisco *Argonaut*, who didn't like the show as a whole, said: "Wood's prize etching, 'Barn and Coral Gate,' is well designed and is solid in its forms. . . . The drypoints by both Helen and Esther Bruton reveal a spark of hope for the future of the society. With characteristic whimsy and humor they succeed somehow in setting their honorable craft on its feet. Then there are also such substantial exhibitors as Roi Partridge, Arthur Millier, and others—splendid technicians whose works have all but become a California tradition."

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Among the Print Makers, Old and Modern

Etchings for Illinois

The Illinois Academy of Fine Arts reports the sale of the following etchings from its 1931 annual exhibition to the Library Extension Division of the State of Illinois: "Winter," Karl C. Brandner; "Midsummer," Oscar B. Erickson; "Illinois in June," Eugenie F. Glaman; "Lake County Idyl," O. E. Hake; "Sea Gulls and Sails," Othmar Hoffer; "Hindu," Edward Jan Krasa; "Rufus Choate," Frank Raymond; "Primroses," Elizabeth Colwell; "Gargoyle Gate Entrance to Hull Court," Bertha E. Jaques. All these prints are by Illinois artists and, together with the 28 paintings also purchased from this exhibition by the state for placement in the State Museum at Springfield, point to the fact that Illinois, perhaps more than any other state, is patronizing her home artists.

Jules F. Cornelius, president of the academy, has been re-appointed by Governor Emmerson for another term on the Advisory Board of the State Museum.

Plowman at the Capital

Etchings by George T. Plowman make up the first special showing of prints this season at the United States National Museum in the Smithsonian Institution Building until Nov. 1.

In contrast with the exhibit of this etcher's works held there five years ago, the present one consists to a much larger extent of American views. One series of prints deals with the covered bridges of New England and these are interesting as historical records in that these bridges are now becoming a thing of the past.

Mr. Plowman besides being an etcher is an author, having written "Etching and Other Graphic Arts" (1914) and "Manual of Etching" (1924). He was a pupil of Douglas Volk in Minneapolis and Eric Pape in Boston and studied further in London and Paris. His works are to be found in a number of the more important museums in this country as well as in the British Museum and the Luxembourg.

Fuertes Subjects Shown

During October Goodspeed's Book Shop, Boston, is featuring an exhibition of bird subjects by Louis Agassiz Fuertes. Included are about fifty drawings, sketches and paintings by this noted depicter of bird and animal life — red winged black birds, dynamic blue jays, the Arcadian sharp tailed sparrow and many types of game birds. Among the few supplementary studies of mammals are a pair of skunks humorously entitled, "Sachet" and "Hyacinth." Also on view is a collection of books illustrated by Fuertes, with publisher's proofs, loaned by Dr. John B. May.

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Louis Legrand, Champion of Truth, Seen Here



"The Old Shepherd," by Louis Legrand.

For the first time in this country the art of Louis Legrand is being represented in a comprehensive exhibition of aquatints, dry points, etchings, drawings and pastels, held at the D. Caz-Delbo Galleries, New York, during October. The show is made up of prints lent by Marcel Guiot, the Pellet collection and D. Caz-Delbo, who has collected Legrand for over 40 years.

Legrand, who is 80 years old, began his studies at the Ecole des Beaux Arts at his native Dijon. Subsequently he was employed in a bank, contributed to "La Journée", "Le Journal Amusant" and finally in 1891 to the "Courier Francais". At about the same time he published in "Le Gil Blas Illustré" a series of water colors entitled "La Danse du Ballet." These works are remindful of Degas, who

worked at about the same time. In the exhibition are four religious paintings for the Bible which he was commissioned to do but which were rejected because they were not reverential enough, the characters being dressed in modern garb.

By certain affinities of temperament, it has been said, Legrand has that mystical love of nature in which the painters of his epoch resemble those of the XVth century. Said one critic: "In these works appear the infinite resources of the engraver's art. Legrand did not accept them as presented; he chose among them and gave a personal touch to the results of previous experiences. His dry points, with their variations of blonde and silvery tone, sparkling and light as pastels, work together towards an expression of feminine grace. His engravings express a remarkable truth of the shades of the model figure in the light."

"The Old Shepherd" reproduced above, was first sketched in 1893, but was not engraved until 1911. Legrand often waited years before putting his sketches on a plate, carefully maturing and meditating his conceptions to catch all the variety of truth in them. His works are owned by many museums, in Europe and America. The Bibliothèque Nationale in Paris has a complete collection.

Fifty Camerons Reproduced

The latest number of *The Print Collector's Bulletin*, a quarterly published by M. Knoedler & Co., New York, treats of the etchings of Sir D. Y. Cameron. Fifty prints from the private collection of Lady Cameron are reproduced in the deluxe volume, together with critical notes by such authorities as Arthur M. Hind and Frank Rinder. Practically all of Cameron's greatest works are included in this group.

In the World of Rare Books and Manuscripts

Lincoln's Own 'Life'

A 500-word autobiography in the handwriting of Abraham Lincoln has been bequeathed to some public institution, to be named by relatives, under the terms of the will of Miss Fannie Fell, who died Oct. 8 at Los Gatos, Cal. The manuscript was written in 1859 for Judge Jesse Fell, Miss Fell's father, who shared law offices with Lincoln in Springfield, Ill., at a time when the judge foresaw the possibility of Lincoln being a presidential candidate.

Lincoln wrote that his parents were "of undistinguished families, second families, perhaps I should say," and continued that his father grew up literally without education, and that he himself spent his childhood in a wild region, where "there were some schools, so called, but no qualification was ever required of a teacher beyond 'readin', 'writin' and 'cipherin' to the rule of three." He added that the "little advance I now have upon this store of education, I have picked up from time to time under the pressure of necessity."

He wrote that the greatest pleasure he ever had was to be elected captain of volunteers during the Black Hawk War. In the same year (1832) he ran for the legislature and was beaten. He asserted it was "the only time I have ever been beaten by the people." At the next three biennial elections he was elected to the legislature. During this period he studied law, moved to Springfield, was "always a Whig in politics, and generally on the Whig electoral tickets, making active canvasses." He wrote that he was "losing interest in politics when the repeal of the Missouri compromise aroused me again. What I have done since then is pretty well known."

Lincoln's concluding paragraph is a description of himself as he was then, at the age of 50: "If any personal description of me is thought desirable, it may be said I am in height six feet four inches, nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark in complexion, with coarse black hair and gray eyes. No marks or brands recollected."

"The Ideal Book"

The Limited Editions Club is offering a \$100 prize for the best essay on the Ideal Book. All book lovers are eligible to write on what they consider the proper size, paper, type and binding for the Ideal Book.

An exhibition called "Fine Printing from Three Continents," in which are included more than 30 volumes made for the Limited Editions Club in America, Europe and Asia, is being held at the Art Center until Oct. 17. In addition to this the Club has made a reprint of an address entitled "The Ideal Book" delivered by William Morris in 1893, which will be sent to inquirers. All essays must be mailed to the Limited Editions Club, 551 Fifth Ave., New York, before Nov. 1.

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Historical Letters

The American Art Association-Anderson Galleries, New York, have scheduled two important sales of American historical letters and manuscripts for the last two weeks of October. The collections formed by the late William Winslow Crannell and Littleton W. Tazewell, Governor of Virginia about 1835, will be dispersed on the afternoon of Oct. 20. Rare Americana, manuscripts of Indian treaties and important Washington letters and documents are included in the collection of the late George W. Riggs, to be sold on Oct. 28.

The Crannell autograph collection includes a long letter from George Washington to Lund Washington, dated May 6, 1783, telling of a meeting with Sir Guy Carleton for settling plans for restoring the Negroes and other property belonging to citizens of the United States. A Lincoln letter to John D. Johnston, Feb. 23, 1850, tells of the death of Lincoln's second son. Also in the Crannell collection is a Jackson war letter in which Jackson makes an earnest appeal to the Governor for men and supplies. In this section of the sale will be found a large amount of material relating to early New York families, first English governors and lords of manors.

The Governor Tazewell collection contains Jefferson, Monroe and Madison letters. The Jefferson material includes seven letters on the New Orleans Batture case, having to do with Jefferson's defense in the suit brought against him by Edward Livingston for forcible ejection from the Batture Sainte Marie in New Orleans.

Among the material in the Riggs collection are letters written by Washington for his wife, Martha, discussing domestic affairs dealing with the servant problem and expressing thanks for a gift of coffee. Washington's scathing criticism of a man who does not pay his debts is also revealed in a letter written by him from Mount Vernon, July 23, 1792, to John Francis Mercer, member of the Continental Congress. One paragraph of the letter reads:

"Your letter conveys no specific assurance of the time, or manner of discharging the ball which is due me. . . . Why then should I be told at this late day, after every endeavor on my part to accommodate matters to your convenience, of your intention of offering all your property for sale when part of it ought to have been applied to my use years since?"

Mercator's Projection

Two rare old globes, landmarks in the history of cartography, have just arrived in this country from France, where they were discovered by Philip H. Rosenbach, American rare book dealer. Only eight pairs of these globes, made in the XVIth century by Gerardus Mercator, are known to exist, and all but the present set are owned by European institutions. Mercator was one of the earliest geographers to "put America on the map," representing it as a continent apart from Asia. He originated the system of foreshortening on maps known ever since as "Mercator's projection".

Rosenbach, according to the New York Times, while touring Europe, was invited to visit a chateau in the Allier district of France owned by a French nobleman. There he found the pair of globes, which had been in the

possession of the nobleman's family since they were purchased from Mercator many generations ago. There is a tradition that they were originally designed for Emperor Charles V.

The terrestrial globe of the pair is one of the few remaining originals and is in perfect condition. The sphere is mounted on the original wooden stand. Companion to this is a celestial globe of the heavens, published in 1551, built to the same size and by the same method. Large figures of animals, birds and fish, representing the constellations and separate stars, cover its surface.

In constructing the globe Mercator, by virtue of mathematical training, was able to print his maps on strips or gores of paper, tapering at the end, which he pasted to the outside of the sphere, the narrow ends towards the poles. Other map makers had used a more tedious process of engraving a map directly on the surface of a wooden or metal ball.

Cambridge Books

An exhibition of Cambridge books and printing covering a period of four centuries and including some 4,000 volumes, was opened by General Smuts, president of the British Association, at the Old Court House, Marylebone, London.

The history of Cambridge printing began with the establishment of a press by John Sibirch, a friend of Erasmus, in 1521, and in 1534 Henry VIII granted to the University a charter which empowered the Chancellor, Master and Scholars to elect "three stationers and printers or sellers of books to print all manner of books approved by the Chancellor."

"Cambridge had specialized from the earliest days in printing the Bible," says the London Times. "It might not be generally known that the only people allowed to print the Bible in this country were the Oxford and Cambridge Presses and the King's Printer. That was probably the secret of the success of the Cambridge Press. There was money in the Bible. There must be money also in school books. It was through school books that the Cambridge Press came to loggerheads with the stationers of London."

Among the books included in the historical part of the exhibition is a facsimile of the *Oratio* of Henry Bullock in honor of the visit of Wolsey and a facsimile of the rarest Cambridge book printed by Sibirch, of which only one copy is known to exist. There is a display of Bibles and prayer books printed by virtue of the charter granted to the University by Henry VIII. The oldest Cambridge Bible is an edition of the Geneva version printed in 1591. Since 1629 Cambridge Bibles have continued to appear in a wide variety of types and bindings, and examples of these are shown.

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The News and Opinion of Books on Art

Dr. Toch's Book

In "Paint, Paintings and Restoration", (New York; D. Van Nostrand Co.; \$5.00) Dr. Maximilian Toch, professor of the chemistry of artistic painting of the National Academy of Design, has written much of interest to the painter, the manufacturer of paints and the student.

Toch states, contrary to general belief, that the pigments on the market today are more permanent than those used by the old masters. Further, he says that there is not an old masterpiece extant that has not been retouched and restored. The works of Leonardo da Vinci, according to the author, are not even in fair condition and those of Prud'hon can never be restored, for bitumen and asphaltum have produced terrible ravages in his paintings.

The author treats the subject of paints from a chemical standpoint and presents a great deal of technical advice about judgments, grinding oil colors, permanent color and driers.

The chapters devoted to the X-ray as applied to painting and the determination of the genuineness of paintings are of especial interest, for they are in line with the statements with which Dr. Toch aroused such controversy last Spring concerning the Rembrandts at the Metropolitan Museum.

Dr Toch points out how the "characteristic handwriting" of the old masters is neglected by modern imitators:

"Corot's one characteristic of putting in his high lights when some of his trees were finished has been largely overlooked by forgers. Gilbert Stuart's diagonal weave or diagonal scarifications of a wooden panel, together with his well-known 'grape eyes,' in which the pupil almost always was the oval shape of a grape, has been overlooked by forgers."

In the chapter on methods of restoration Dr. Toch has endeavored to explain the processes, step by step, in a scientific way and remove some of the mystery in which they have been shrouded in the past.

The book is illustrated with 33 plates, which help to make the text readily understandable.

Lawren Writing Chanler's Life

Joseph Lawren, of Woodstock, N. Y., working on a life of the late Robert W. Chanler, wants to hear from anyone who has letters from the artist, who owns any of his work, or who can contribute reminiscences or anecdotes. He promises that all original material will be copied immediately and returned.

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Washington

An interesting study is afforded by the portraits of Washington which have been compiled into a book, "The Life Portraits of George Washington," with a catalogue of the original paintings, their replicas, and biographies of the artists, by John Hill Morgan and Mantle Fielding, author of the "Dictionary of American Painters, Sculptors and Engravers." Over 500 portraits are recorded in the book.

The first man to execute a portrait of Washington was Charles Willson Peale, who painted him in 1772 at the age of 40, and the last man was George M. Miller, who painted him when he was 66 years old, one year before his death. Several of the artists had sittings while they were Washington's guests at Mount Vernon, their visits being recorded in Washington's diary; some sketched him on horseback while viewing his troops, others as he worshipped in church, and still others painted him when he was living in New York or Philadelphia.

After Washington's death in 1799 practically every painter who had drawn him from life received commissions for replicas, and many who had not so drawn him received orders for copies of the portraits by Stuart, Charles Willson Peale, James Peale, Trumbull and others. No complete list of these life portraits and their replicas has ever before been attempted.

Charles Willson Peale is said to have painted Washington 14 times from life. He knew and painted him as a private citizen at Mount Vernon, several times as Commander-in-Chief, as presiding officer of the Constitutional Convention, and as first President. Peale was the only one of many artists who painted him during the several periods of his career.

Stuart, by far the most celebrated of those who painted Washington, never saw him until the spring of 1795, about four years before his death. He painted him three times from life, the third time in Germantown, Pa., in the late summer of 1796. There is a chapter in this book on the general history of the Stuart portraits, an analysis of the Stuart heads, and many other facts helpful to the student of Washington portraiture. Colonel John Trumbull's first life portrait of Washington was painted in 1790. Trumbull was intimate with him socially, and was his Aide-de-Camp in the early days of the Revolution. He had many opportunities to study Washington's face and figure as he saw him in camp, and also while he was president.

The following artists made life portraits of Washington: C. W. Peale, 1772; Alexander Campbell, 1775; Pierre Eugène DuSimitiere, 1779; William Dunlap, 1783; Joseph Wright, 1784; Robert Edge Pine, 1785; Jean Antoine Houdon, 1785; James Peale, 1788; John Ramage, 1789; Marquise De Bréhan, 1789; Christian Göliger, 1789; John Trumbull, 1789; Edward Savage, 1790; Archibald Robertson, 1791; Walter Robertson, 1794; A. Kemelmeyer, 1794; William Williams, 1794; Adolf Ulric Wertmüller, 1794; Giuseppe Ceracchi, 1795; Gilbert Stuart, 1795; Raphaelle Peale, 1795; Rembrandt Peale, 1795; Samuel Folwell, 1795; James Sharples, 1796; Philip A. Petcolas, 1796; C. B. J. F. de Saint Mémmin, 1798; George M. Miller, 1798.

Age and Beauty

Thomas Rohan, who has been an antiques dealer most of his life, instills his love and appreciation of the craftsmanship of the past in his book "Old Beautiful" (Lincoln MacVeagh; Dial Press; New York; \$3.00). The author's own hobby is English drinking glasses and these he discusses thoroughly. His survey of English furniture, from the age of oak to that of satinwood, is interesting, as it refers to many unfamiliar cabinetmakers whose work was as important in its way as that of Chipendale. There are also many anecdotes about collectors, dealers and auctioneers and a number of illustrations of furniture.

"One important thing which the author stresses," writes Mary Elizabeth Prim in the *Boston Transcript*, "is that the collecting of antiques is not the province of the millionaire, as so many believe. There are many charming things in the world which people in moderate circumstances may acquire. 'Tidbits of delicate craftsmanship,' as Mr. Rohan puts it, 'overlooked by the gorging millionaire, which are well worth your affection, and which will add a charm to your houses as well as a new joy to your hearts.'"

Modern Publicity

"Modern Publicity, 1931", the commercial art annual edited by F. A. Mercer and William Gaunt (New York; William Edwin Rudge; \$4.50), is an invaluable volume for those who create advertising and those who use advertising. It deals with presentation methods in the international sense, giving a comprehensive and interesting review of the contribution of 17 countries in this field.

The introduction, short and pointed, is by A. J. Greenly, of Greenly's Ltd., London, and together with an article on advertising in the United States by Harry Batten, vice-president of N. W. Ayer & Co., makes up the editorial section of the volume. The rest is devoted to examples of various presentation methods in Europe and the United States. The variety of technique offers interesting comparison and the remarkable strides that have been made in the field are evident. Each individual country, though possessing methods peculiar to itself, is seeking still further, it is apparent, to develop good design and printing.

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Florence, Ala.
STATE TEACHER'S COLLEGE—Oct. 23-30: Ninth "B" Circuit exhibition, Southern States Art League.

Montevallo, Ala.
ALABAMA COLLEGE—Oct. 21-Nov. 4: Ninth "A" Circuit exhibition, Southern States Art League.

Berkeley, Cal.
LA CASA DE MANANA—Oct. 16-31: Oils, Westcott Burgess.

Del Monte, Cal.
DEL MONTE ART GALLERY—Oct.: Paintings, California artists.

Hollywood, Cal.
HARVEY GALLERIES—Oct.: Old and modern paintings.

Los Angeles, Cal.
LOS ANGELES MUSEUM—To Oct. 31: Watercolors and pastels, California Watercolor Society. To Oct. 25: Mexican arts assembled by Homer Saint-Gaudens. **BILTMORE SALON**—Oct.: American and European art. **CALIFORNIA ART CLUB**—Oct.: Collection of work by members. **DALLEL-HATFIELD GALLERIES**—Oct.: Paintings and drawings by Foulita. **EBELL CLUB SALON OF ART**—To Nov. 1: Paintings, Puthuff and Kilpatrick; watercolors, W. H. Kurtzworth; sculpture, Jason Herron. **JAKE ZEITLIN'S BOOKSHOP**—Oct. 15-31: Watercolors of Grand Canyon, Virginia Litchfield; block prints, John Peacock.

Palo Alto, Cal.
STANFORD UNIVERSITY ART GALLERY—Oct. 18-Nov. 1: Paintings, Lucy Walker.

Pasadena, Cal.
PASADENA ART INSTITUTE—Oct.: Pasadena Society of Artists exhibition; paintings, Nell Walker Warner, J. Duncan Gleason, Arthur Spear; watercolors, Harry Nielson; drawings, John Brandon. **GRACE NICHOLSON GALLERIES**—Oct.: Paintings, Old Siam; paintings, glass, Java; masks old Java, Siam, Korea; oriental antique bronzes.

Sacramento, Cal.
CROCKER ART GALLERY—To Nov. 5: Paintings, W. F. Jackson. **CALIFORNIA STATE LIBRARY**—Oct.: Etchings and block prints, Elizabeth Norton.

San Diego, Cal.
FINE ARTS GALLERY—Oct.: Watercolors, Josef Bakos; wood block prints, Frank Morley Fletcher. Oct. 15-Nov. 10: Mexican Free School exhibition.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Oct. 31: Collection of Greco-Buddhist sculpture; paintings, Wm. Wendt and Phyllis Shields. To Nov. 14: Paintings and etchings, A. S. MacLeod; paintings, drawings and sculpture, Beniamino Bufano; exhibition of garden sculpture. **COURVOISIER GALLERIES**—To Oct. 31: Paintings, William Justema. **M. H. DE YOUNG MEMORIAL MUSEUM**—To Oct. 31: Photographs, Beulah Rose; paintings from Bali; lithographs, John Carroll; Japanese battle. To Nov. 17: Czechoslovak printing exhibition. To Nov. 15: Caricatures and sculptures in wood, Emil Janel; lithographs, Zhenya Gay. **PAUL ELDER & CO.**—To Nov. 7: Paintings and water colors of Arizona, William W. Smith. **GALERIE BEAUX ARTS**—To Nov. 6: Sculpture, Mexican children; lithographs, Conrad Buff; watercolors, Geo. Post. **S. & G. GUMP**—To Oct. 31: Woodcuts, engravings, Dürer. **ART CENTER**—To Oct. 31: Oils and watercolors, Glenn Wessels; frescoes, Victor Arnautoff.

Santa Monica, Cal.
TUESDAY KNIGHTS GALLERIES—Oct.: Pictorial photographs, Milton Armbrust.

Denver, Colo.
ART MUSEUM—Oct.: Paintings, Theodore Van Soelen; watercolors, Owen Merton; Piranesi etchings; illuminated manuscripts (A.F.A.)

Darien, Conn.
GUILD OF SEVEN ARTS—Oct. 17-Nov. 5: Monotypes, David Humphrey.

Hartford, Conn.
WADSWORTH ATHENEUM—Oct. 15-29: Memorial exhibition of landscapes, Charles Foster.

Norwalk, Conn.
SILVERMINE GALLERIES—Oct. 17-31: Exhibition of old paintings on glass and velvet; tinsel pictures; unusual antiques.

Washington, D. C.
UNITED STATES NATIONAL MUSEUM (Smithsonian Institution)—To Nov. 1: Etchings, George T. Plovman. **CORCORAN GALLERY OF ART**—Oct.: Drawings, John Singer Sargent. **ARTS CLUB**—To Oct. 23: Watercolors, S. Peter Wagner. Oct. 24-Nov. 6: Watercolors, Mrs. Fred Keplinger and Margaret Lent.

Wilmington, Del.
SOCIETY OF FINE ARTS—To Oct. 26: Permanent collection of paintings; pen and ink drawings, Howard Pyle.

Tallahassee, Fla.
FLORIDA STATE COLLEGE FOR WOMEN—To Oct. 25: East Indian watercolors (A.F.A.)

Atlanta, Ga.
HIGH MUSEUM OF ART—Oct. 15-30: Watercolors and field sketches, Ralph Buffington.

Chicago, Ill.
ART INSTITUTE—Oct. 29-Dec. 13: 43rd Annual exhibition of American paintings and sculpture. **ARTHUR ACKERMANN & SON**—Oct.: Silhouettes and Rowlandson drawings, Desmond Coke collection. **CARSON PIRIE SCOTT & CO.**—Oct.: Watercolors, Rowlandson; lithographs, Bellows. **CHICAGO GALLERIES ASSOCIATION**—To Oct. 22: Paintings, faculty of the Art Institute. Oct. 28-Nov. 16: "The Eight" Group. **CHESTER H. JOHNSON GALLERIES**—Oct. 23. Nov.: Exhibition of French paintings. **PALLETTE & CHISEL CLUB**—To Oct. 31: Landscapes and figure paintings, Glen C. Sheffer.

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Oct.: Originals and reproductions of modernistic paintings from City Museum of St. Louis and Noonan-Kocian, St. Louis.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Oct.: Permanent collection.

Richmond, Ind.
ART ASSOCIATION—Oct.: 35th Annual exhibit by Richmond artists.

Dubuque, Ia.
ART ASSOCIATION—To Oct. 31: Modern Catalan paintings (College Art Assoc.)

Lawrence, Kans.
UNIVERSITY OF KANSAS—Oct. 15-30: Exhibition lithographs and block prints (A.F.A.)

New Orleans, La.
ISAAC DELGADO MUSEUM OF ART—Oct.: Oil paintings, Charles W. Hutson; designs for stained glass, George Pearce Ennis.

Portland, Me.
L.D.M. SWEAT MEMORIAL ART MUSEUM—To Oct. 24: Paintings, W. Lester Stevens.

Baltimore, Md.
MUSEUM OF ART—Oct.: Watercolors, Emil Holzhauser; paintings, Edwin Tunis and Rosalie Macgill Carey; exhibition of American printmakers (Downtown Gallery, N.Y.). **MARYLAND INSTITUTE**—Oct.: Barye bronzes and Chinese ceramics. Lucas collection; watercolors, Lucas collection. **PURNELL ART GALLERIES**—Oct.: Contemporary etchings; old English paintings.

Boston, Mass.
MUSEUM OF FINE ARTS—Oct.: Modern French paintings lent by John T. Spaulding; XIXth century seascapes and landscapes; English sporting prints; stencil designs, Thomas A. Fox. **BOSTON ART CLUB**—Oct. 21-Nov. 7: British posters. **CASSON GALLERIES**—To Oct. 31: Etchings, Warren Hutton; paintings, Luigi Lucioni. **DOLL & RICHARDS**—To Oct. 27: Water colors, Karoly Filop. **GOODSPEED'S BOOKSHOP**—To Oct. 31: Drawings of birds, Louis Agassiz Puertes. **GRACE HORNE'S GALLERY**—To Oct. 24: Paintings, Herbert Barnett. Oct. 19-Nov. 1: Watercolors, Dorothy George. Oct. 26-Nov. 14: Paintings and drawings, Richard Currier. **SOCIETY OF ARTS & CRAFTS**—Oct. 19-31: Handwrought silver, Arthur J. Stone. Oct. 22-28: Illuminations, Alice Ropes. **ROBERT C. VOSE GALLERIES**—To Oct. 31: Paintings, Joseph Tepper.

Cambridge, Mass.
FOGG ART MUSEUM—Oct.: English water colors of XVIIIth and XIXth centuries; American water colors of XIXth century; prints and engravings XVth and XVIth centuries.

Hingham Center, Mass.
PRINT CORNER—Oct.: Etchings, Anne Goldthwaite; block prints of Hawaii, Ambrose Patterson.

Wellesley, Mass.
THE PANCOAST GALLERY—To Nov. 1: Group of young New England artists.

Westfield, Mass.
WESTFIELD ATHENAEUM—Oct. 5-25: Collection of honor award exhibits from Southern California Chapter A.F.A. (A.F.A.) Oct. 25-Nov. 15: Lithographs, Currier and Ives.

Ann Arbor, Mich.
UNIVERSITY OF MICHIGAN—To Oct. 31: Group of water colors, contemporary American artists (A.F.A.)

Grand Rapids, Mich.
ART GALLERY—Oct.: Paintings from Duncan Phillips collection (A.F.A.); water colors, Paul Gill; mercury glass loaned by Mrs. Irving Quimby; antique glass, collection of Mrs. Roy K. Moulton; tapestries designed by Lorents Kleiser.

Kalamazoo, Mich.
KALAMAZOO INSTITUTE OF ARTS—To Oct. 25: International exhibit of modern paintings from Phillips Memorial Gallery (A.F.A.)

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Oct.: Paintings, James Chapin.

Saginaw, Mich.
HIGH SCHOOL ART CLUB—Oct. 19-26: Oil Paintings from North Shore Art Association's exhibition (A.F.A.)

Minneapolis, Minn.
INSTITUTE OF ARTS—Oct.: 17th Annual exhibition of work of St. Paul and Minneapolis artists; masters of etching and engraving from Herschel V. Jones collection; Cambodian sculpture; Piranesi engravings from Prison Series; two Pre-Revolutionary rooms from Charleson, S. C. MOORE & SCRIVER ART GALLERIES—Oct.: Landscapes, Arthur Meltzer; water colors, Bob Brown; water color sketches of California, Amy Wallace.

Kansas City, Mo.
KANSAS CITY ART INSTITUTE—Oct.: Arthur B. Davies Memorial exhibition; exhibition of Taos paintings, Walter J. Bailey.

St. Louis, Mo.
CITY ART MUSEUM—Oct.: 26th Annual exhibition by American artists.

Springfield, Mo.
ART MUSEUM—Oct.: Oils, water colors, etchings and drawings, Millard Sheets. Oct.-Nov.: Mercer Moravian tiles, Doylestown, Pa.

Manchester, N. H.
CURRIER ART GALLERY—Oct.: Oils, George Pearce Ennis, A. E. Vanderveide; water colors, Elliot O'Hara; etching C. Jac Young. To Nov. 7: Sculpture Rodin (College Art Assoc.)

Montclair, N. J.
MONTCLAIR ART MUSEUM—To Nov. 8: Tapestries, antique and modern; sculpture Alexander Portnoff; decorative flower studies, Leon Carroll.

Newark, N. J.
NEWARK MUSEUM—Oct.: Modern American paintings and sculpture; French design; Jehune loan collection of Japanese art; typographical works, William Edwin Budge. To Oct. 25: Work of Negro artists sponsored by Harmon Foundation (Art Center, N.Y.). Oct. 20-Nov.: American Folk sculpture.

Albany, N. Y.
ALBANY INSTITUTE OF HISTORY & ART—Oct.: Paintings, Chauncey M. Adams, Lee Jeffreys, Salvatore Travato.

Brooklyn, N. Y.
BROOKLYN MUSEUM—To Oct. 28: International exhibition arranged by Marie Sternier. To Nov. 11: Memorial exhibition, wood engravings by Timothy Cole.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—Oct.: Foreign section of 1st Baltimore Pan-American exhibition.

Ithaca, N. Y.
CORNELL UNIVERSITY—Oct. 15-Nov. 3: Contemporary Swedish architecture (A.F.A.).

New York, N. Y.
METROPOLITAN MUSEUM OF ART—Oct.: Daggers and knives. To Nov. 22: 12th exhibition American industrial art of contemporary design. To Feb. 14: Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries. Nov.: Lace and costume accessories; reproductive prints. **ACKERMANN & SON**—To Oct. 31: Contemporary American etchers. **AN AMERICAN GROUP** (Barbizon Plaza Hotel)—Oct. 19-Nov. 14: Paintings and sculpture by members. **AN AMERICAN PLACE**—To Nov. 27: New oil paintings, water colors and etchings of New York, Maine and New Mexico, John Marin. **AMERICAN ART GALLERIES**—To Oct. 31: Taxidermy and sculpture of wild animals. **AMERICAN FOLK ART GALLERY**—Permanent. Early American paintings in oil, water color and pastel. **ARGENT GALLERIES**—Oct. 26-Nov. 7: Paintings of the Southwest, Erna Lange; portrait drawings in charcoal and pastel, Ruth Thomas. **ART CENTER**—To Oct. 23: Paintings, Elias Newman. To Oct. 24:

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Members' work shown by Art Alliance of America. To Oct. 31: 50 best advertisements shown by Art Directors Club; printing for commerce. American Institute of Graphic Arts. **BABCOCK GALLERIES**—Oct. 19-31: Paintings, water colors and etchings. American Artists. **BALZAC GALLERIES**—To Oct. 26: Exhibition of international water colors. (College Art Assoc.). **BELMONT GALLERIES**—Permanent: Exhibition of Old Masters. **BROWNELL-LAMBERTSON GALLERIES**—To Oct. 31: "The New York Scene", including the work of 50 artists. **BRUMMER GALLERIES**—To Nov. 7: Paintings, Marcel Mouilliot. **FRANS BUFFA & SONS**—Oct.: Paintings, William H. Singer Jr. **OTTO BURCHARD & CO.**—Oct.: Animal motifs in early Chinese art. **D. B. BUTLER GALLERIES**—Oct.: Varied collection of paintings. **CALO ART GALLERIES**—Oct.: Paintings, American and foreign artists. **CAZ-DELBO GALLERIES**—Oct.: Drawings, etchings and pastels, Louis Legrand. **LEONARD CLAYTON GALLERY**—Oct.: Prints and paintings, contemporary American artists. **CONTEMPORARY ARTS**—Oct. 20-Nov. 14: Paintings, Iskantor. **DELPHIC STUDIOS**—To Oct. 25: Paintings and sculpture. Grace Turnbull; photographs, Moholy-Nagy. **DOWNTOWN GALLERY**—To Oct. 25: "Artists' Models", figure paintings by contemporary American artists. **DUDENSGEN GALLERIES**—Oct.: Group showing of new paintings, modern Americans. **DURAND-RUEL GALLERIES**—To Nov. 2: Paintings by Degas, Pissarro, Renoir, Monet, Sisley, prior to 1880. **EHRRICH GALLERIES**—To Oct. 31: Old Masters; antique English furniture. **FERARGIL GALLERIES**—To Oct. 25: Water colors of Greece, John Butler; recent oil paintings, John Steuart Curry. **FIFTEEN GALLERY**—Oct. 17-23: Water colors by members. Oct. 24-Nov. 6: Paintings, Katherine A. Lovell. **FINE ARTS BUILDING GALLERIES**—Oct. 20-Nov. 8: 65th Annual exhibition American Watercolor Society. **GALLERY 144 WEST 13TH STREET**—Oct.: Paintings by American artists. **PASCAL M. GATTERDAM GALLERY**—To Oct. 17: Landscapes and seascapes, Emile Gruppe. **GRAND CENTRAL ART GALLERIES**—To Oct. 20: Founder's Show. To Oct. 24: Paintings by Faculty of Grand Central Art School. **G. R. D. STUDIO**—To Oct. 24: Paintings by New Group. **HACKETT GALLERIES**—Oct. 15-Nov. 15: "American Primitives". **HARLOW, McDONALD & CO.**—Oct.: Prints and drawings, Robert Austin. **THE GALLERY OF P. JACKSON HIGGS**—Oct.: Paintings by Old Masters. **HOOPER BOOKSHOP**—Oct.: Paintings and sporting prints of Lionel Edwards, R. I. and Gilbert Holiday; marine paintings, Frank Mason. **ROBERT J. J. J. SON—Oct.**: Old Masters. **EDOUARD JONAS GALLERIES**—Permanent: French XVIIIth century furniture and works of art; "Primitive" paintings of XVIIIth century French and English schools; paintings, Iwan F. Choultse. **FREDERICK KEPPEL & CO.**—Oct.: Drawings and etchings, August Lepere. **KLEEMANN-THORMAN GALLERIES**—Oct.: Paintings, early American masters; etchings. **KLEINBERGER GALLERIES**—Oct.: Special exhibition of Old Masters. **THOMAS J. KERR**—Oct.: Paintings, tapestries and antiques. **M. KNOEDLER & CO.**—To Oct. 31: Etchings, Sir D. Y. Cameron. **J. LEGER & SONS**—Oct.: English portraits and landscapes of the XVIIIth century. **JOHN LEVY GALLERIES**—To Oct. 31: Exhibition of equestrian portraits, Howard Smith, A.N.A. **THE LITTLE GALLERY**—Oct. 19-31: Pottery, Maud Mason, Elizabeth Vanderhoof. **MACBETH GALLERIES**—To Oct. 31: Water colors, Winslow Homer, Frank W. Benson, Childie Harnum and Dodge Macknight. **MARCEL GALLERY**—To Oct. 31: Exhibition of etchings, Manet, Renoir, Corot, Pissarro. **MILCH GALLERIES**—Oct. 19-31: Portraits by William Steene. **MONTROSS GALLERY**—To Oct. 31: Paintings by Leo Katz. **MORTON GALLERIES**—To Oct. 30: Water color group. **METROPOLITAN GALLERIES**—Oct.: Old Masters. **NATIONAL ARTS CLUB**—Oct. 21-Nov. 20: 26th Annual exhibition of the Books-of-the-Year. **NEWHOUSE GALLERIES**—Oct.: Decorative portraits and landscapes XVIIIth century. **ARTHUR U. NEWTON GALLERIES**—To Oct. 31: Selected paintings from collection of J. A. Cooling of London. **NEW ART CIRCLE**—To Oct. 31: "Four Personalities", Max Beckmann, Georges Rouault, Camille Bombois, Benjamin Kopman. **PARK GALLERY**—Oct.: Pastel portraits, Edna Frances Edell; paintings of horses, S. W. McGargee, Jr.; portraits, Howard Hildebrandt; portraits of dogs, Fala Steele Doolittle. **RALPH M. PEARSON STUDIO**—Permanent: Exhibition of rugs and wall hangings designed by American artists. **PUBLIC LIBRARY**—Oct.: "Forgotten Print-makers"; recent additions to the print collection. **REINHARDT GALLERIES**—Oct.: Paintings from XVIIIth to XXth centuries. **ROE-RICH MUSEUM**—To Oct. 26: Paintings, Valentin de Zubiaurre; Rajput paintings. **SAL-MAGUNDI CLUB**—Oct. 23-Nov. 8: Annual exhibition of pencil drawings, etchings, black and white illustrations, sanguine sketches and lithographs. **SCHULZE'S GALLERIES**—Oct.: Paintings by American and foreign artists. **E. & A. SILBERMAN**—Oct.: Objets d'art. **Primittifs, S. P. GALLERIES**—To Oct. 31: Paintings, Louis Reynal, Henry Billings; water colors, Ravier. **MARIE STERNER GALLERY**—To Oct. 24: Recent flower paintings, Barnard Lintott. **VALENTINE GALLERY**—Oct.: French modern masters. **VAN DIEMEN GALLERIES**—Oct.: Old Masters. **WILDENSTEIN**

GALLERIES—To Oct. 31: Exhibition of sculpture. Lovet-Lorski. **WOMEN'S CITY CLUB**—Oct.: Paintings by 12 living Americans (Downtown Gallery). **HOWARD YOUNG GALLERIES**—Oct.: Old and modern landscapes; XVIIIth century English portraits.

Staten Island, N. Y. **STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES**—Oct. 29-Nov.: Fall exhibit of paintings and sculpture.

Rochester, N. Y. **MEMORIAL ART GALLERY**—Oct.: "Fifty Books of the Year"; "Fifty Prints of the Year"; early Rochester and American portraiture. **GEORGE H. BRODHEAD GALLERIES**—Oct.: Handwrought silver, Georg Jensen; exhibition of paintings, Chas. Gruppe, Emile Gruppe, Anthony Thieme, John P. Benson.

Syracuse, N. Y. **MUSEUM OF FINE ARTS**—Oct.: Water colors, Arthur B. Davies; pastels Dwight Williams (teacher of Davies); sculpture by Chana Orloff and Isamu Noguchi.

Cincinnati, O. **ART MUSEUM**—To Nov. 2: Portraiture in prints, lent by Dr. Allyn Poole; Memorial exhibition of work of Jean-Louis Forain. To Nov. 25: National soap sculpture exhibition.

Cleveland, O. **MUSEUM OF ART**—To Nov. 1: Paintings, water colors and laces from museum collection.

Columbus, O. **GALLERY OF FINE ARTS**—To Oct. 25: Group of oil paintings selected by Louis Blise Gillet (A.F.A.); To Oct. 29: Modern American block-prints (A.F.A.); exhibition of photographs, Edward Weston (Delphic Studio, N.Y.C.); packaging designs by American artists.

Toledo, O. **MUSEUM OF ART**—To Oct. 25: Museum School of Design exhibition; selected prints from museum's permanent collection. **MUSEUM SCHOOL OF DESIGN**—Oct. 15-30: "Audae" exhibition (A.F.A.).

Oklahoma City, Okla.

THE ELMS STUDIO—Oct. 18-Nov. 1: Recent paintings, Nan Sheets; paintings, prominent American artists.

Portland, Ore.

MUSEUM OF ART—Oct.: Paintings by living Spanish artists. **MEIER & FRANK GALLERIES**—To Oct. 31: 5th Annual exhibition Oregon Society of Artists.

New Hope, Pa.

PHILLIPS MILL—To Nov. 8: Fall art exhibition.

Philadelphia, Pa.

PENNSYLVANIA MUSEUM (69th Street Branch) To Oct. 25: Group of paintings from Phillips Memorial Gallery (A.F.A.); water colors in the modern idiom (A.F.A.). **ART ALLIANCE**—To Oct. 30: Photographs, Richard T. Dooner; pottery, Emile Zeckwer Dooner; German prints. **PRINT CLUB**—Oct. 19-Nov. 7: 3rd Exhibition of prints made during year by Philadelphia artists.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—Oct. 15-Dec. 6: 30th International Carnegie Institute exhibition.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—To Nov. 3: Annual Fall exhibition of contemporary American painting.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—To Oct. 28: Paintings and prints from 1930 Winter exhibition of the National Academy of Design.

Dallas, Tex.

PUBLIC ART GALLERY—To Nov. 1: Paintings and monotypes by Lucy D. Wells; permanent collection and recent accessions. **HIGHLAND PARK SOCIETY OF ARTS**—Oct.: Paintings and

[Concluded on page 30]

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Frick Treasures

The great art collection of the late Henry Clay Frick, who died in 1919, passes to the public as a result of the death of his widow on Oct. 3. Under the terms of Mrs. Frick's will the low stone mansion at Fifth Avenue and 70th Street, New York, will now become a public museum, housing the famous masterpieces which many critics consider the most magnificent private collection in the world. Experts have estimated the collection's value at \$50,000,000. A corporation, endowed with a fund of \$15,000,000, has been formed to manage the museum, with Helen Clay Frick, Childs Frick, George F. Baker, Jr., John D. Rockefeller, Jr., Horace Harding, Walter D. Hines, Lewis Ledyard and Horace Havemeyer acting as trustees. It is not known how soon the terms of Mrs. Frick's will can be carried out.

Mr. Frick planned his home for his paintings. His efforts culminated in what may well be called one of the most perfect galleries in existence. The rooms are lighted by the unique method of illumination invented jointly by Sir Joseph Duveen and Sir Charles Allom. Between the double glass ceilings spot lights have been placed so that they shine on each canvas. An illusion of life is the result. In this superb setting are placed the 200 works of art which Mr. Frick had brought together during the many years of his collecting. Many are considered among the world's masterpieces. Few can be classed as mediocre.

It was Mr. Frick's belief that art lovers would find the greatest pleasure in his treasures if they could view them just as he had lived with them. He felt that a great work

of art gains from human association and intimacy. Light is thrown on this side of his collecting by the following paragraphs from the New York *Herald Tribune*:

"Mr. Frick often walked back and forth in the gallery with James Howard Bridge, who from 1914 until 1928 was his curator. Frequently, he would say, 'If only they could talk.' Mr. Bridge would tell him that they could talk and they often imagined themselves in the actual presence of those great people of the other ages."

Many are the renowned works contained in the collection: the famous "Fraga" portrait of Philip IV by Velasquez; Titian's "Aretino"; Giovanni Bellini's "St. Francis of Assisi"; the Ilchester Rembrandt, considered one of the master's greatest self portraits; "The Soldier and the Laughing Girl," one of three Vermeers; El Greco's great "Fra Vincento Anastasio." Said Royal Cortissoz in the New York *Herald Tribune*: "The list of his major acquisitions might be extended to an extraordinary length. The fates were kind. If they placed a Titian within his reach it was the prodigious 'Aretino' just cited. If he sought a Van Dyck, he got the picture of the Earl of Derby and his family — and divers other brilliant examples."

"The British contingent, uniformly representative, includes 'The Mall, St. James's Park,' perhaps the most purely bewitching thing that Gainsborough ever painted. From the XVIIIth century French school he had the adorable Fragonard room. That was Mr. Frick's good fortune. The gallery and its ultimate public function were 'very dear' to him. In its splendor he had his reward. By a kind of pre-

destination the pictures that came to him were in harmony with his lofty aim."

Miss Helen Clay Frick has given much of her time since her father's death to cataloguing the collection. In a house adjoining the Frick Gallery she has established the Frick Art Reference Library, containing 37,000 photographs of art works dating from the XIIth century to the present.

Casanova Painting Found

A battle painting by Francois Casanova, brother of the famous Venetian author of frank memoirs, was found in Lyons last September and will be a most unusual feature in the auction sale of a collection of paintings on Nov. 17 by the Walpole Galleries, New York. It was unearthed in the Ecole de Medicine Militaire at Lyons by the English art expert Baron de Lancey, who is a descendant of Francois Casanova, after all trace of it had been lost for 50 years. It was found in a dark closet, behind stacks of ancient textbooks. It is valued at 1,000,000 francs.

Casanova was famous in his day for his battle scenes, two of which are hanging in the Louvre. Historians are grateful to him for the detail he put in his canvases. Several other XVIIIth century French paintings are to be sold at the dispersal of the Baron de Lancey collection.

Death Takes Clyde Nordquist

Clyde Nordquist, aged 27, well-known in Detroit for his colored and black-and-white woodcuts, died there on Oct. 6. He won the Clara Dyar Prize in 1929 at the exhibit of Michigan artists in the Art Institute.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Print Makers International; Los Angeles Museum; Mar. 1-31; closing date, Feb. 7; open to all; all graphic media; prizes. Address: Miss Louise Upton, Asst. Art Curator, Los Angeles Museum, Exposition Park.

San Diego, Cal.

FINE ARTS GALLERY OF SAN DIEGO—Annual Southern California Exhibition; Fine Arts Gallery of San Diego; June 6-Sept. 7; closing date, May 27; artists resident within a 225 mile radius of San Diego; media: oils, water colors, sculpture. Address: Reginald Poland, Director.

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—Annual Exhibition; Public Library; dates not decided; open to all; media: oils, water colors, sculpture, framed prints. Address: Ethel B. Schiffer, Sec., 357 Elm St., New Haven.

Washington, D. C.

WASHINGTON WATER COLOR CLUB—36th Annual Exhibition; Corcoran Gallery of Art; Dec. 3-31; receiving date, Nov. 28; open to all; media: water colors, drawings, pastels, prints; prizes. Address: Elizabeth Evans Graves, 4853 Rockwood Parkway, N. W., Washington.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—3rd International Exhibition of Lithography and Wood Engraving; Art Institute of Chicago; Dec. 3-Jan. 24; closing date not announced; open to all; prizes. Address: Print Dept., Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—12th International Exhibition of Water Colors; Art Institute of Chicago; Mar. 10-Apr. 17; closing date not announced; open to all; prizes; media: water color, pastels, monotypes, miniatures, drawings. Address: Director's Office, Art Institute of Chicago.

CHICAGO SOCIETY OF ETCHERS—22nd International Exhibition of Etchings; Art Institute of Chicago; Feb. 1-29; closing date Jan. 1; open to all; prizes; all metal media. Address: Bertha E. Jaques, Sec. 4316 Greenwood Ave., Chicago.

HOOSIER SALON—8th Annual Exhibition; Marshall Field Picture Galleries; Jan. 23-Feb. 6; closing date Jan. 15; open to Indiana and former Indiana artists; Prizes; media: oil, water color,

pastel, sculpture, prints. Address: Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

Boston, Mass.

BOSTON SOCIETY OF INDEPENDENT ARTISTS—6th Annual Exhibition; 40 Joy Street Gallery; Feb. 1-29; closing date not announced; open to members; dues \$5; media: paintings, sculpture, black and white. Address: Secretary, 40 Joy Street, Boston.

Springfield, Mass.

SPRINGFIELD ART LEAGUE—13th Special Exhibition of Oil Paintings; City Library; Nov. 14-29; receiving dates Nov. 9-10; open to all. Address: Harriet R. Lumis, 28 Bedford Road, Springfield, Mass.

New York, N. Y.

SOCIETY OF AMERICAN ETCHERS (Formerly Brooklyn Society of Etchers)—Annual Exhibition; National Arts Club; Nov. 26-Dec. 28; closing date, Oct. 20; open to all; prizes; metal plate media. Address: John Taylor Arms, President, Per. Miss Margaret B. Hays, Assistant, 93 Brookview Ave., Bridgeport, Conn.

AMERICAN SOCIETY OF MINIATURE PAINTERS—32nd Annual Exhibition for 1931; Grand Central Art Galleries; Jan. 20-Jan. 31; closing date not set; open to all; media: original miniatures on ivory. Address: Grace H. Murray, Sec., 320 East 72nd St.

ARCHITECTURAL LEAGUE OF NEW YORK—47th Annual Exhibition; American Fine Arts Building; opens about Feb. 20; closing date for entries about Jan. 20; open to all; media: architectural photographs, sketches, drawings, murals sculpture. Address: Architectural League, 115 E. 40th St., New York.

ART DIRECTOR'S CLUB—10th Annual Exhibition of Advertising Art; Art Center of New York; Apr. 18-May 16; closing date Mar. 2; open to all; \$10 entry fee for each exhibit hung; awards; media: any work pertaining to advertising. Address: Art Directors' Club, Caroline Fleischer, Exhibition Sec., 65 E. 56th St., New York.

FIFTY PRINTS OF THE YEAR—7th Annual. Under auspices of American Institute of Graphic Arts; Art Center; Mar. 1-31; closing date, Jan. 1; open to resident print makers in United States and American artists abroad; all graphic media; 50 best prints will be selected in triplicate by jury of two. Address: Blanche Decker, Executive Sec., 65 East 56th St.

NATIONAL ACADEMY OF DESIGN—Winter Exhibition; American Fine Arts Building; Nov. 21-Dec. 16; receiving dates Nov. 9-10; open to all; prizes; media: oils, sculpture. Address: National Academy of Design, Registrar, 215 W. 57th St., New York.

NATIONAL ACADEMY OF DESIGN—107th An-

nual Exhibition; American Fine Arts Building; dates not set; receiving dates Mar. 14-15; open to all; prizes; media: oils, sculpture, drawings, prints. Address: National Academy of Design, Registrar, 215 W. 57th St., New York.

NEW YORK WATER COLOR CLUB—43rd Annual Exhibition; American Fine Arts Building; opens about Apr. 16; closing date not set; open to all; Address: Harrie Wood, Sec., 211 East 35th St.

SOCIETY OF INDEPENDENT ARTISTS—16th Annual; Mar. 1-31; closing date Feb. 15; open to all; no prizes; no jury; media: painting, sculpture, graphic arts. Address: A. S. Baylison, Sec. 54 W. 74th St., New York.

Cincinnati, O.

CINCINNATI ART MUSEUM—39th Annual Exhibition of American Art; Cincinnati Art Museum; May 1-29; closing date Apr. 11; open to all living American artists; media: painting and sculpture. Address: Walter H. Siple, Director, Cincinnati Art Museum.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—127th Annual Exhibition in Oil and Sculpture; Pennsylvania Academy; Jan. 23-Mar. 13; closing date not announced; open to all; prizes. Address: Penn. Academy of Fine Arts, John Andrew Myers, Sec., Broad & Cherry Sts., Philadelphia.

PHILADELPHIA SOCIETY OF ETCHERS—5th Annual Exhibition; Grand Central Art Galleries, New York, Dec.; Newman Gallery, Phila., Jan.; closing date, Nov. 18; open to all (\$1 fee for non-members); media: all metal plate media. Address: Hortense Ferne, Fuller Building, 10 South 18th St., Philadelphia.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS—30th Annual Exhibition; Pennsylvania Academy; Nov. 1-Dec. 6; closing date Oct. 17; open to all; media: ivory miniature, water colors on ivory. Address: Penn. Society of Miniature Painters, A. M. Archambault, Sec. 1714 Chestnut St., Philadelphia.

Dallas, Tex.

SOUTHERN STATES ART LEAGUE—12th Annual Exhibition; Highland Park Art Gallery; April 8-30; closing date, Mar. 11; prizes; open to members; dues \$5; media: paintings, sculpture, prints, artistic crafts. Address: Ethel Hutson, Sec., Southern States Art League, 7321 Panola St., New Orleans, La.

Seattle, Wash.

NORTHWEST PRINT MAKERS—4th Annual Exhibition; Henry Gallery, University of Washington; Apr. 5-30; closing date, Apr. 1; purchase prizes; open to members; dues \$1; any graphic media. Address: Northwest Print Makers, c/o Mrs. Halley Savery, Henry Gallery, Seattle.

A Review of the Field in Art Education

Sculptor Finds Workshop, Not an Atelier

Urbici Soler, Spanish sculptor who came to California last year following an extended tour of South America, where he made the studies of the untamable Araucanian Indians and recently exhibited at the California Palace of the Legion of Honor, has opened a school of sculpture at 1351 Sutter Street, San Francisco. Soler is a sculptor who prefers to consider himself an artisan in a workshop rather than an artist in an atelier. Consequently his school has many of the characteristics of the medieval studio system. His students learn by doing. Forthright in speech, he has little use for the artificial artistic cant and patter that goes with dilettantism and posturing in art.

Soler's ideas on pedagogy in art as communicated in an interview in the San Francisco *Wasp-News Letter*, are worth quoting at length. Concerning the aspirants who came to him for instruction, he said: "Of art they knew what they had inferred from books, or at least the part of it which their spiritual quality had made it possible for them to digest. In short, they belonged to that not inconsiderable company who stand speechless and baffled before the extraordinary, and have the susceptibility to swallow without question whatever arises out of the commonplace. I frequently heard among them the words 'emotion', 'expression', 'inspiration,' and other banalities of artificial style, accompanied by a mysterious manner and gesture connoting some transcendental intimacy with the loftiest reaches of art. I was confronted by a somewhat infantile viewpoint in these aspirants, which in conjunction with their more or less bombastic words and ideas, and the slightness of their plastic science, awakened in me a mingling of amusement and paternal sympathy."

"My school of sculpture is not a place in which pupils may remain if they are studying the fine arts with the sole object of gaining a vague knowledge of what sculpture is. These students do not interest me in the slightest degree. Those who do awaken my interest are the ones who wish to make this art the axis of all their aspirations."

"In the intensive work which we have accomplished here, we have contrived so that each pupil has acquired a thorough respect for the medium he seeks to master, and a passion for hard work which I have rarely encountered in other countries; and I can say that all the work executed by the stu-



"Guacolda." Head of Young Chilean Araucano Girl, by Urbici Soler.

dents begins to show a consciousness of something authentic, something living.

"The work of the teacher, in the school which I have founded, is no more than to awaken a restlessness and a craving in the student. Lofty ideas and artistic preconceptions are wholly abandoned; they are of no significance in this school, more accurately termed a workshop, which a school of sculpture must necessarily be. The pupils labor in the studio of the teacher, where their work may be constantly measured by that of their instructor. If by rigid effort a student achieves a little of the light that may illuminate the work of his superior, we shall have reached the ideal of planting a seed that will come to fruition in due time, and the student will have learned the art of 'speaking plastically' with the modest eloquence of immemorial standards, ever new."

"This is a workshop that does not make artists—and much less geniuses. It simply cherishes the eager artisan and tries to make him constant. If in some of my pupils the fire of genius or the passion of the artist is smoldering, I am sure that at its own time it will break forth, accompanied by the elemental unrest, the longing, the necessity to communicate something artistically satisfying."

These are honeycombed with passages and little caves in which all sorts of exotic fish live, — in fact, these corals are really like miniature apartment houses, and even have doormen, little white and black striped angle fish, or so they seem, as they are always just inside the shadowy recesses of the little caves."

An Illumination Competition

A problem in illumination, the working out of which is expected to stimulate consideration of artificial lighting while the design of a building is under way, will be included each year in the competitions of the Beaux Arts Institute of Design, according to an announcement of the Illuminating Engineering Society, which has established a \$1,500 award. The American Institute of Architects will administer the fund.

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Robert Lee Eskridge, Chicago artist, who has been living in the romantic island of Tahiti, tells in a letter to Dr. Robert B. Harshe, director of the Art Institute of Chicago, of a "summer of extraordinary beauty" he spent in the district of Fasa, which adjoins the district of Punaauia where Gauguin lived during most of his two years' residence in Tahiti, and where Emile, Gauguin's half-caste son, still lives. "High on a cliff," he wrote, "I have a cottage surrounded by papaya trees, (these look like ridiculous, unwieldy green umbrellas) mangoes, bananas and the graceful, curving cocoa palms. Much of my time has been spent watching the native dances, which are very beautiful. Then, too, I have been living in the lagoons. With water glasses one can see clearly the curious coral formations.

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A National Art

Ernst Jonson, New York architect, is working on the formation of an association for the promotion of American art along broad national lines. It is proposed to lay the foundation for a national art by propagating sound aesthetic opinion, promoting popular appreciation of art, and by establishing closer co-operation between industry and art. Classes in art appreciation have already been started at Mr. Jonson's studio, 171 West 12th Street, New York.

In a statement to THE ART DIGEST Mr. Jonson said: "The art of the Middle Ages was nurtured by the Church; the art of the Renaissance was promoted by the nobility; but in our day art is as an orphan cast out into the world to shift for itself. The result is that it has fallen under the sway of commercialism and fashion."

"If we shall have again a great art, we must not wait for the artist to give it to us. Great art is not created by the individual; it is a social achievement. Some well-directed, organized effort should be made to produce a national art. There are four conditions which must be realized before we may hope for a modern art that is truly great. These are: that the people learn to appreciate art; that industry enter into co-operative relation with art so as to give artistic form to its product; that the artist turn to the art of the past for guidance; that the people arrive at some sound opinion as to the nature and function of art."

According to Mr. Jonson, the growth of a national art depends to a great extent upon the demand for it from an appreciative public. Without a market the artist can do little: "An art becomes national when all its works take on the impress of the national character. This is likely to occur only when the artists of the nation gain a measure of confidence in their own ability, and when their achievements inspire a like confidence in the popular mind. Timidity, whether affecting the artist or the public judgment, tends to create a popular demand for slavish conformity to some style foreign to our own people and our own time, and to constrain the artist's mind in the rigid mould of scientific archeology. If the style copied be a new one that does not make the situation any better. Modernism is no short cut to a national art. Any style will assume national character if handled with artistic freedom. It is the sense of dominion and freedom which go with the artistic temper that impresses national character upon style."

"The basis of that artistic independence which yields national style is appreciation of beauty. Appreciation of beauty forms taste, and taste makes for independence. The most exact copyist is usually the man without taste, who must rely wholly upon archeology and

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A School Directory

The display announcements of art schools that appear in The Art Digest are consulted by nearly everyone who desires art instruction. The educational department of the magazine has become in every sense a directory of American art schools—the only one that is universally available. If any reader desires further information than is afforded by these announcements, The Art Digest will gladly supply it. Address: 116 E. 59th St., New York City.

certified standards of merit . . .

"A national art, however, requires something more than genuine artists; it requires also an appreciative public. The artist is equipped to produce art, but without consumption there cannot be continued production. The creation of a national art presupposes a discriminating popular demand for art based upon a genuine taste. Without enlightened popular appreciation the best endeavor of the artist becomes abortive. Here again a liberal appreciation appears as the basis of a national art.

Current art instruction does not sufficiently promote the appreciation of art. The vast majority of students from our schools of art are utterly incapable of appreciating any art which differs in style or in technique from that of their own set. There is need for some new agency which shall promote the appreciation of art among artists as well as among the general public."

A Good Will Visitor

Robert Camelot of Paris, graduate of the Ecole des Beaux Arts, winner of 16 medals and numerous competitions, has been awarded the French traveling scholarship of the American Institute of Architects.

M. Camelot, whose architectural work has included the remodeling of the Galleries Lafayette department store and collaboration in preparing the plans for the first class dining salon on the steamship Ile de France, will come to America to make a special study of stadia and playgrounds, to act as visiting professor of architecture at Massachusetts Institute of Technology, and to visit the principal cities of the United States and Canada.

The scholarship, a development of the institute's program of international relations, was established by William Adams Delano and Chester Holmes Aldrich, both fellows of the Institute. The French committee of selection was composed of André Arfvidsen, Camille Lefevre, Auguste Pellechet, and Gustave Jaulmes.

"Croquis" Classes in Chicago

The Art Institute of Chicago has opened a sketch class on Monday, Wednesday and Friday evenings. In Paris such a class is called a "croquis" (rough sketch) class and is often patronized by artists of distinction. Models of different types pose, and members of the class may work in any style or medium they please. At the Institute, however, the students may have their work criticized by a member of the faculty once a month.

Professional painters and commercial designers have felt the need of a class such as this, since it is necessary for them to draw frequently from the human figure. Louis Ritman, professor of painting at the Institute, who patronized the "croquis" classes in Paris, is enthusiastic about the Institute's new experiment. A similar class will be held Monday, Wednesday and Friday afternoons from 4 to 6, for those who cannot conveniently come in the evening.

Rhode Island Faculty Enlarged

The Rhode Island School of Design, Providence, has added to its faculty Miss Grace

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Maryland Institute

Two new instructors have been added to the faculty of the Maryland Institute, Baltimore, which opened its term on Oct. 1. Edith L. Mitchell supervises the teacher training department and Miss Evelyn Burdett the division of third year design and stage crafts. Both instructors are from Teachers College, Columbia University.

The school's exhibition season will open on Oct. 18, with a group of water colors from the Lucas Collection belonging to the Institute, and a display of Chinese screens, bronzes, porcelains, etc., loaned by a private collector. Hans Schuler, director of the Institute, and curator of exhibitions, has planned a number of interesting shows during the year.

Tennis Star Takes Up Art

Miss Sarah Palfrey, tennis player, has decided to emulate the example of her famous competitor on the courts, Helen Wills Moody, and go in for an art career. Miss Palfrey, feeling that her interests, aside from tennis, lie in the art world, has enrolled in the School of Fine Arts of the Boston Museum.

Calendar

[Continued from page 25]

sculpture, Woodstock artists; sculpture, Evelyn C. Lewis; contemporary textiles, Ruth Reeves; loan exhibition paintings, Joel T. Howard collection. **HARRY LAWRENCE GALLERIES**—Oct.: Paintings, etchings, prints, American and foreign artists.

Fort Worth, Tex.

MUSEUM OF ART—Oct.: Exhibition of permanent collection of paintings by American artists.

Houston, Tex.

MUSEUM OF FINE ARTS—To Oct. 25: Paintings, Samuel P. Ziegler; pastels and monotypes, F. A. Weinheimer; drawings, Ivan Mestrovic. **HERZOG GALLERIES**—Oct.: English and French portraits; antique Saint Louis glass.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—Oct.: English masters (Newhouse Galleries).

Salt Lake City, Utah

ALICE MERRILL HORNE GALLERIES—Oct.: General exhibition, flower show; exhibition, J. T. Harwood.

Richmond, Va.

YOUNG'S ART SHOP—Nov. 9-21: Paintings, Berkeley Williams, Jr.

Seattle, Wash.

ART INSTITUTE OF SEATTLE—To Nov. 1: 17th Annual exhibition of Northwest artists. **HENRY ART GALLERY**—Oct.: Prints of the American scene. **HARRY HARTMAN GALLERY**—To Oct. 31: Modern French and American etchings and lithographs.

Spokane, Wash.

ART ASSOCIATION—To Oct. 20: Group of water colors, members of Royal Society of British Artists (A.F.A.).

Madison, Wis.

STATE HISTORICAL MUSEUM—Oct.: Contemporary American art (Roerich Museum). **UNIVERSITY OF WISCONSIN**—To Nov. 1: Master engravers and etchers (A.F.A.). Oct. 22-Nov. 7: Paintings and drawings, Rivera.

Milwaukee, Wis.

MILWAUKEE JOURNAL GALLERY—Until Jan. 1: Paintings loaned by Layton Art Gallery. **MILWAUKEE ART INSTITUTE**—Oct.: Gustave Moeller Memorial exhibition; Australian exhibit; colored etchings, Max Pollack; ancient Peruvian art.

Oshkosh, Wis.

PUBLIC MUSEUM—Oct.: Modern artists, Gauguin, Vlaminck, Becker, Courbet, Cornith, Kokoschka.



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ENLARGING THE MARKET AND CUTTING THE COST OF EXHIBITING WATER COLORS

A suggestion for open discussion

The editor has received from one of the League's professional members an open letter. Its subject should hold interest to both artists using water color medium and to all connected with museums and art associations that exhibit water color and paintings. If there be merit or defects in the plan, as suggested below, a statement of your individual reasons pro and con may be sent to the editor of this page, and at least a digest of such replies will be run in subsequent issues. Here is the letter:

"Why not establish five sizes for water color mats! Etchings are all matted one size no matter how big or small the etching, why not water colors? The virtue of this plan is that you can send etchings matted but unframed to any museum in the land and the museum knowing that etchings are always matted one size has thought frames or glass of that size and simply slips your etchings into them. When the show is over they are taken out, wrapped in paper with some corrugated board around them and the whole exhibition sent for perhaps seventy-five cents parcel post to the next museum. If there is a hurry they can be sent by airplane mail for very little more. The result is that etchings are exhibited far and wide as is no other form of art and that the last twenty years in America has seen the growth of a school of etching of which it looks as though we were going to be proud.

"Is it possible that we stand on the verge of some such development in water color painting, and that some simple mechanical scheme like this would let loose forces, the result of which we can hardly prophesy? The quality of the water color painting today is so very fine that it is really worth while to wonder

what would happen could water colors be circulated inexpensively all over the land as etchings now are. Of course we would have to establish certain sizes for mats and mat our water colors one of these sizes. The painting itself could be any size we desire but the outside of the mat would have to be one of the five established sizes. It has been suggested that we take for these the regularly stocked sizes of glass, 16" x 20", 18" x 22", 20" x 24", 22" x 26" and the etching size 14" x 19". The mats used would have to be two page ones like those on etchings so as to fully protect the water color. Think of the opportunities this simple device would open. The museum would have an initial expense for glass and frames, but this would be soon paid for by the saving in boxing and expressage which for framed water colors under glass is now so high. The small galleries which now cannot afford water color shows could then have them and this would open up not only many new shows to the small city and town, but new markets to the painter. Perhaps the biggest advantage would be to the young artist, living in our far western cities. The man who may some day be a big painter, but so far has only done a few really good water colors. If they were etchings he could send a dozen of them to any big jury show for about fifty cents, that is, the cost of mailing. But unfortunately they are water colors. He must now frame them, box them, send them by express (incidentally as there is glass in the box no insurance can be collected in case of accident,) pay a packer to unpack them and cart them to the gallery where they go before the jury and then after the show, if they don't sell, (and what does these days?) most of this must be gone through with again.

"Is it possible that this could all be avoided by establishing five sizes for water color mats?"

Praise for Young Gruppe

A group of seascapes and landscapes dealing with New England subjects by Emile Gruppe were exhibited at the Pascal M. Gatterdam Gallery, New York, until October 17. Mr. Gruppe is a young American painter, 29 years old, with a rich artistic background, being the son of Charles Gruppe, N.A., and the brother of Karl Gruppe, sculptor. He studied under John Carlson at Woodstock, N. Y., and Richard Miller in Paris.

Although the exhibit was a small one, the paintings, nine in all, according to the critics, displayed a broad, direct technique, with a fine sense of color and composition. The *Herald-Tribune* said: "Mr. Gruppe has painted mostly the Maine coast and in each of the seascapes he has caught the ruggedness of the coastline and the turbulent sea. 'Stormy Day, Maine' pictures a huge rock not far from shore around which the deep blue water swirls and swishes. In 'Beech Woods' the artist portrays the grayish-brown beeches swaying in a fall wind. There is a touch of dreariness in the picture in the light snowfall on the ground. . . . Mr. Gruppe's work is studied and yet he brings to his paintings a freedom and fullness which his subjects fully warrant."

Ayer Artists Exhibit

A clerk is a clerk from 9 to 5, but an advertising artist is always an artist. This statement appears in the catalogue of the second annual "Experiment Exhibition" of paintings, drawings and photographs by members of the art bureau of N. W. Ayer & Son, advertising agency, being held until Nov. 1, in the Ayer Galleries, Philadelphia. By way of further explanation of the purpose of the exhibition, the catalogue said:

"The advertising artist draws all day for pay, and paints half the night for fun. He sketches on the tablecloth at dinner, and sculpts soap in his bath. His holidays are merely holidays from art, for art. Then he follows fancy afield to circus or cathedral; to city waterfront or country hillside; mirroring moods and impressions, catching new treasures of color and contour with pencil, brush or camera. No 'don'ts' or 'musts' disturb him. Space-units, products and trade marks are forgotten. And the results are usually interesting, if unconventional."

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Sir William Orpen Dies at 52 After an Art Career of 40 Years



"A Western Islander," by Sir William Orpen. One of three paintings by the artist at the current Carnegie International.



Orpen's 1916 Portrait of Himself (in center), Augustus John (left) and William Rothenstein. Courtesy of Marie Sterner.

Sir William Orpen, son of Ireland and one of Britain's leading artists, died in London on Sept. 30, following a long illness. He was 52 years old. Suffering a breakdown from overwork last May, immediately after the opening of the Royal Academy, he had appeared in the Summer to be on the road to recovery.

Born in Dublin, the son of the late Arthur Herbert Orpen, Sir William is said to have earned his living by his art since the age of 12, when he won a scholarship worth \$100. He trained first at the Metropolitan School of Art and later at the Slade School. Since 1921 he had been president of the International Society of Sculptors, Painters and Gravers. Besides being head of numerous other art societies, Orpen was a member of the Royal Academy and the Academy of Arts and Letters of the United States.

The artist's fame rests on his portraits of men, his depiction of scenes at the front during the World War and his interpretations of Irish life. Said the New York *Herald Tribune*: "As a painter of men he was nearly

supreme among his contemporaries, and as a draftsman he had no equal. His drawings of the human head and body displayed a grace of line, a sense of symmetry and proportion which few other artists have approached." For years Sir William was the most sought after portrait painter in England, and he had all the commissions at \$10,000 a subject that he cared to undertake. It is said that he once refused an American's offer of \$5,000,000 to paint a series of 300 portraits of prominent men, giving as his reason that no artist could live long enough to do justice to them.

Appointed official artist of the World War, Orpen portrayed many of the outstanding events and important personages on the allied side. His portrait of Woodrow Wilson is one of two official originals of the war time President, the other being by John Singer Sargent. At the sale of Sir William's portraits of delegates to the peace conference, August, 1926, his President Wilson was purchased by Bernard M. Baruch for \$13,000. For his work at Versailles Orpen was knighted in 1918.

Always independent, Sir William was the center of numerous controversies. The Imperial War Museum commissioned him to paint three pictures showing the conference at the Quai d'Orsay, the signing of the Peace Treaty, and a room in Versailles in which were grouped the statesmen and warriors credited with the victory of the Allies. Sir William in this last picture ignored the notables and depicted instead the coffin of the Unknown Soldier against the background of the Hall of Mirrors at Versailles. The Museum rejected the painting, but the artist was cheerful about losing the commission. "The critics may rave," he said. "The lesson conveyed by the picture is worth more than the money to me."

Orpen's last picture, "Palm Sunday, A.D. 30," in this year's Royal Academy, created another storm. According to the New York *Post*, the picture was "almost continental in its modernity," and "Sir William's past friends accused him of surrender to degenerate French and German influences."

The National Academy

The Winter exhibition of the National Academy of Design will open on Nov. 21 in the Fine Arts Building, New York. Work will be received on Nov. 9 and 10 only at 210 West 58th Street. George Elmer Browne, Charles S. Chapman and Isidore Konti form the hanging committee. The jury of awards: Painters—Wayman Adams, Louis Betts, Sidney Dickinson, Ernest Lawson, Chauncey F. Ryder. Sculpture award jury: James Earle Fraser, Frederick G. R. Roth, Mahonri Young.

The jury of selection: Jonas Lie, Robert Aitken, Cecilia Beaux, Roy Brown, Alphaeus P. Cole, Charles C. Curran, August Franzen, Laura Gardin Fraser, Abbott Graves, Lillian Westcott Hale, John C. Johansen, Paul King, W. L. Lathrop, Harry Leith-Ross, Eliot Clark, Hayley Lever, Hermon A. MacNeil, Edward McCartan, Hobart Nichols, John Noble, Leonard Ochtman, Ivan G. Olinsky, Van Deering

Perrine, Carl Rungius, W. Elmer Schofield, Harry W. Watrous.

The following prizes will be awarded: Carnegie prize (\$500), Julia A. Shaw Memorial (\$300), Thomas R. Proctor prize (\$200), Isidor medal, Helen Foster Barnett prize, first Altman prize (\$1,000), second Altman prize (\$500), Elizabeth N. Watrous gold medal, J. Francis Murphy Memorial (\$150), Edwin Palmer Memorial (\$1,000).

Bequeaths \$1,000,000 to Rochester

A bequest of \$1,000,000 has been left to the city of Rochester for the erection of a library and art museum building by the will of Mortimer F. Rundel, reports the *Museum News*. A petition has been presented to the city council by the Rochester Museum of Arts and Sciences asking that one half of the fund be devoted to the art gallery, under the administration of the museum.

Goblet of St. Elizabeth

Among the treasures of the ducal collection, again open to the public after the completion of repairs to the old Coburg Castle is the goblet of St. Elizabeth of Thuringia, reports the New York *Times*.

The vessel, which is of smoked glass and adorned with Oriental design, is believed to be of Egyptian origin. Its history is interesting. It is thought that St. Elizabeth (1207-1231), the daughter of King Andrew II of Hungary, got the goblet from her husband, the Landgrave of Thuringia, who presumably acquired it on the crusade in which he took part. The goblet came into possession of Elector Frederick the Wise of Saxony early in the XVIth century. He presented it to Martin Luther, who in 1529, while the Augsburg diet was sitting, sought refuge in Coburg Castle, and on his departure left the goblet as a token of his gratitude.

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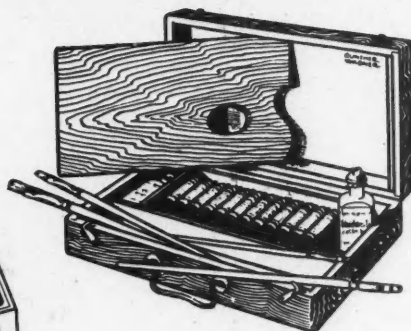
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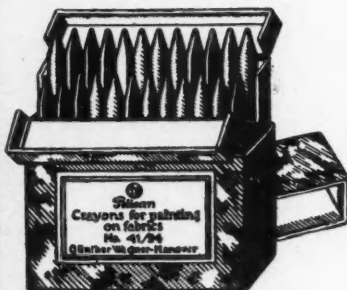
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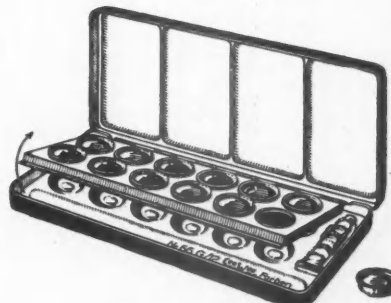
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